# San Francisco Art Institute 1970-71

# 1970-1971 Academic Calendar

**Admission information for Fall Semester 1970**

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| April 1, 1970 | Last day to receive applications. Transcripts must be received by April 6. |
| Mid-April, 1970 | Notification to applicants. |
| May 1, 1970 | Applicants reply date. Those who wish to avail themselves of the Option to Appeal must also reply. |
| Early July, 1970 | Meetings of Admissions Committee to review Appeals. |

**Summer Session 1970**

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| June 29–July 31, 1970 | First Session |
| June 29–August 13, 1970 | Evening Session |
| August 3–September 4, 1970 | Second Session<br>Request the Summer Session Bulletin from the Registrar for specific information about curriculum and registration. |

**Fall Semester 1970**

*Early Registration*

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| May 18–29, 1970 | Continuing and re-entering, fulltime. A seventy-five dollar non-refundable tuition deposit is required. Tuition is due in full on or before September 18. Class space will not be held after that date if tuition is not paid. |

*Registration*

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| September 22, Tuesday | Graduates, *9 a.m.*<br>Freshmen, fulltime, new. *10–12 (noon), 1–4 p.m.* |
| September 23, Wednesday | Transfer, fulltime, new. *9–12 (noon)*<br>Special, fulltime.<br>Continuing & re-entering fulltime, *1–4 p.m.* |
| September 24, Thursday | Part-time, day. *9–12 (noon)*<br>Evening & Saturday, *6–9 p.m.* |
| September 26, Saturday | Evening & Saturday, *10–12 (noon)* |

**Classes Begin**

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| September 26, Saturday | Saturday classes begin, *1:30 p.m.* |
| September 28, Monday | Day and Evening Fall Semester classes begin, *8 a.m.* |
| October 9, Friday | Last day for adding classes, *4 p.m.* |
| October 23, Friday | Last day for dropping classes, *4 p.m.* |
| November 6, Friday | Last day for removing incomplete grades, *4 p.m.* |
| November 16–20 | Mid-semester grading period |
| November 26–28 | Thanksgiving recess. Academic and Administrative holiday. |
| December 10, Thursday | Graduate applications close for Spring 1971, *4 p.m.* |
| December 19, Saturday | Faculty review of Honors Program completed. |
| December 21–January 3 | Christmas Recess |
| January 4, Monday | Classes resume, *8 a.m.* |
| January 23, Saturday | Classes end, *4 p.m.* |
| January 26, 27, 28 | Fall semester, final examinations. |

**Early Registration for Spring Semester 1971**

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| January 25–29 | Continuing, fulltime.<br>A seventy-five dollar non-refundable tuition deposit is required. Tuition is due in full on or before January 29. Class space will not be held after that date if tuition is not paid. |

*Cover photograph:* Skylights & plaza area of the new building by architect Paffard Keatinge Clay & photographed by Robert Brandeis.

## College of the San Francisco Art Institute 1970-71

*Offering the Bachelor of Fine Arts and the Master of Fine Arts Degree in filmmaking, painting, photography, printmaking, and sculpture/ceramics*

*Affiliated with the University of California*
*Accredited by the Western Association of Schools and Colleges and the National Association of Schools of Art*
*Founded in 1874*

*Located at 800 Chestnut Street*
*San Francisco, California 94133*
*(415) 771-7020*

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*The San Francisco Art Institute maintains a membership program for parents, friends and alumni who have a continuing interest in the Institute and want to participate in the varied events sponsored by it. Additional information and an application for membership can be obtained by writing the Membership Secretary at the College.*

## What the College Is

### Its History

The San Francisco Art Institute was established by a group of artists and writers in 1871 as the San Francisco Art Association with a dual goal of exhibition and education. In 1874 the Association founded a school of art and design which was the nucleus of the present college. After twenty years in rented quarters, the Association was given the turreted Nob Hill mansion of Mark Hopkins, where it maintained its school and gallery as the Mark Hopkins Institute of Art. Later the school was renamed the California School of Fine Arts and in 1926 moved into its present building on Russian Hill. In 1960 the Art Association and the College were combined under one name—the San Francisco Art Institute. In 1969 the Institute opened an addition to the original 1926 building. Designed by Paffard Keatinge Clay, the new facilities double the original studio space, and provide a new gallery, lecture hall, cafeteria, outdoor plaza, and exhibition area.

In each period of its history, the San Francisco Art Institute has been shaped by leading artists of the time. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Gottardo Piazzoni, Diego Rivera, Ralph Stackpole and Maurice Sterne were influential in developing the Institute. After World War II, Clyfford Still, Mark Rothko and David Park taught in the fine arts; Ansel Adams, Edward Weston and Minor White in photography. In recent years, Nathan Oliveira, Richard Diebenkorn, Frank Lobdell, Stanley William Hayter, William Wiley, Robert Hudson and Bruce Nauman as well as other prominent artists have taught at the College.
At the present time, with a faculty of over seventy eminent artists and scholars, the College attracts an enrollment of over 900 full and part-time students from throughout the United States and abroad.

### Its Purpose

The purpose of the College of the San Francisco Art Institute is to teach art. This purpose requires a definition of teaching method and of subject matter. The method of teaching at the Institute is defined in the very traditional relation of master to student, of the more knowledgeable and experienced artist to the less knowing student. Though the relationship is traditional, it is the source of enormous vitality: the conflict of the known and the unknown, of the tried and the new, of the generations and of the past and future are all played out here. No one wins, but each day the future is born.

The subject matter of teaching at the Institute can be reduced to three aspects: (1) technique, the skills which can be taught; (2) form or visual organization, which can be demonstrated and understood by example from works of the past and the student's own work; and (3) expression, which arises from the student's own experience of life and which the master affects only by the example of his own way of life as an artist. Each teacher and each student finds his own combination of these elements, and out of their endless permutations, stimulated by the variability and need of the individual's unique experience, comes the ceaseless conflict of contemporary art and the spiritual tension which is the life of the school.

So that this life and spiritual tension may be maintained and not perverted, three essentially moral attitudes must be shared by students and faculty. These moral attitudes are the maximum involvement of oneself in the development of art, the full commitment of one's life to the meanings of that art, and the bearing of responsibility for the results of that art on oneself and others.

Art is taught at the Institute by means of the teacher and the student coming together in a course, the planned pieces of time and space wherein their dialogue may take place and the student may develop. Because we believe that knowledge of certain techniques is the basis for the later ones, that understanding of visual order becomes deeper, more subtle and complex with the passage of time, and that the student's life-experience becomes richer and more mature through the knowledge of the lives of other artists and civilizations, the many dialogues between teacher and student are planned as a series of courses—a curriculum. In the curriculum, the humanities courses play a crucial though subordinate role because the present is the last moment of history, and as men of the present we can create with knowledge and power only if we understand the river of time and the space of the world which has been given us as the arena of our achievement.

The entire curriculum of the College is developed, its main points and their sequence and extent laid out, by the Director of the College in consultation with the department faculty. The curriculum is in a sense the core of the school, for it is the embodiment of our promise to provide information and experience from which the student may benefit to the extent of his ability and desire. This College Bulletin is the writing down of the curriculum in all its essential details and ramifications; it is the text of our contract with the student. His enrollment here is the acceptance of our promise and the bond of his own: to engage his fullest capacities in the aspiration of art.

# Admissions

## Undergraduate Admission

**1.** *Who May Enter* Experience has shown that students who enter the College directly from high school are less likely to persist in college due to immaturity, uncertainty of direction, lack of experience with other possible studies, and lack of motivation and self-discipline. Conversely, students who transfer from another college, or from a year or more of work, army, etc., students who choose art as a work after having already experienced other possibilities and are thus both more knowledgeable and mature in their choice, have proven again and again to be ready to undertake the course of study at the College with a high possibility of success. Therefore, the preliminary requirement for entrance for undergraduate students to the Institute is at least one year of life-experience beyond high school graduation. There are certain natural exceptions to this requirement; they are specified in paragraphs 7, 11, and 20 of this ADMISSIONS section of the catalog.

**2.** *How Qualified Students Apply for Undergraduate Study* Applicants for admission to *full-time* study (either degree or special) at the College, must file with the Registrar the application at the back of this catalog, including a letter describing at least one year of life-experience beyond high school graduation, including college work, work, travel, military service, or whatever.

**3.** *Transcripts* The applicant must ask the high school of graduation and each college or university attended to send official and complete transcripts to the Registrar. All transcripts filed with the Registrar become the property of the College and will not be returned to the applicant.

**4.** *Application Deadline* To qualify for consideration, applications must be completed by March 10 for Fall 1970, and July 10 for Spring 1971. Applications will *not* be considered unless the applicant has filed his completed application with the application fee, and all transcripts have been received by the Registrar.

**5.** A *Full-Time student* enrolling for 12 units or more follows the above stated application procedure.

**6.** A *Part-Time student enrolling for 8 through 11 units* must follow the full-time undergraduate application procedure including the filing of transcripts.

**7.** A *Part-Time student enrolling for less than 8 units* of credit does not make formal application for admission nor pay an application fee. Please see Calendar for registration dates for part-time students taking less than 8 units.

**8.** An *Audit student* may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be over 18 years of age. Auditors need not file transcripts nor make application for admission.

**9.** *Registration Priority* Registration priority for enrollment in all classes is given to full-time degree or special students, part-time credit students enrolling for more than 8 units, part-time credit students enrolling for less than 8 units, and auditors in that order.

## Graduate Admission

**10.** *Standards of Admission* Standards of admission are set by the Graduate Committee in the applicant's major. Holders of a bachelors degree who have a cumulative grade point average of 3.0(B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

**11.** *Admission with a BFA from the College of the San Francisco Art Institute* Students may apply for admission to the program during their final semester of undergraduate work.

**12.** *Transfer students from other institutions, or applicants without undergraduate degrees,* must enroll for at least one semester of full-time undergraduate work as a special student. They may apply during the course of this semester. (This requirement may be waived as deemed appropriate by the Graduate Program Chairman in the applicant's field.) Applicants who are accepted without a previous undergraduate degree may be subject to additional undergraduate requirements as determined by the Graduate Program Chairman, the Dean of Students and the Director of the College. These requirements may be fulfilled concurrently with graduate work for the degree.

**13.** *All applicants will be reviewed* by the graduate program committee in the field for which they apply.

**14.** *Admission Without the MFA Degree as an Objective* Individuals of superior promise who wish to do special advanced work without commitment to the full program, may also be considered for admission.

**15.** *Application Requirements* The applicant must submit the following to the Registrar for presentation to the Graduate Program Committee for his proposed major on or before the Application Deadline stated in the Academic Calendar:

a. *Completed application form* (obtainable from the Registrar).

b. *Transcripts of all undergraduate and graduate study* (these should be sent directly from the institutions attended).

c. *Examples of work:*

*Applicants in painting/sculpture* Six examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

*Applicants in printmaking* Ten or more examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

*Applicants in photography/filmmaking* The portfolio should embody what the applicant feels is a substantial representation of his work.

d. *A statement* concerning the applicant's work and his reasons for embarking on a program of graduate study.

e. All portfolios, crates, etc. that are not delivered by hand, must be accompanied by a $15.00 handling fee, *or they will not be returned.*

**16.** *Foreign Students* Applicants must meet the same standards required of domestic applicants.

**17.** *Foreign Students* The College is approved by the Immigration and Naturalization Service as a place of study for non-immigrant foreign students (File Number S.F.R.214 632, April 1954). Foreign students seeking admission to the College must observe the following regulations:

a. Applications for enrollment must follow the provisions for admission to full-time study.

b. The applicant must prove adequate financing for the proposed period of study.

c. The applicant must take the English Proficiency Examination. Information is available from United States Embassies.

d. The applicant must secure a sponsor who is a United States citizen and must comply with all other government regulations of his home country and of the United States.

**18.** *Admission Without a High School Diploma* Students without a high school diploma may be admitted if they:

a. Are over twenty-one years of age.

b. Have achieved scores on College Entrance Examinations or on General Education Development tests which indicate ability to do satisfactory college-level work.

**19.** *Veterans* The College of the San Francisco Art Institute is approved for study under Public Laws 634, 894, and the new G.I. Bill, Public Law 90–77; and is also approved by the California Department of Veterans Affairs. Veterans enrolling under California state law must supply evidence of authority before registration.
Veterans enrolling under Public Laws 16, 634, 894 and 89-358 must present their certificates of eligibility at registration time. Those transferring from another school must file their "change of place of training" form with the V.A. before registration.
Undergraduate students carrying at least 14 units a semester for credit and graduate students carrying at least 10 units a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

**20.** *General Information* A student who is admitted to the College for a given semester, but who does not register, will have his admission canceled. It will be necessary, in such cases, to reapply for admission to the College if the student wishes to enter at a later date.

**21.** Requirements for admission are subject to change as conditions demand.

**22.** *Evening and Saturday School* The College offers evening and Saturday afternoon classes in the fine arts for beginning, intermediate and advanced students. A bulletin of all evening and Saturday afternoon classes may be obtained from the Registrar.

**23.** *Summer Session* The College offers two five-week summer sessions. A bulletin of these classes and additional information may be obtained from the Registrar.

**24.** *How students are selected* The personal characteristics of self-reliance, personal motivation and decision are prerequisite to the successful student at the Institute, but no valid or reliable examination for these qualities has ever been devised. Although "talent" may exist and may be essential to the successful student at the Institute, no satisfactory test for it has ever been devised. Furthermore, unless accompanied by self-reliance and personal motivation, talent never produced any art. Thus, there are no practical, reliable, valid tests for the personal qualities needed for success at the Institute; no test, that is, which can be reasonably required of applicants. Therefore, the primary selection of applicants for admission to the College is not made on qualitative grounds.

a. There will be an initial, *Preview Selection* by the Admissions Committee made upon the basis of information contained in the application and transcripts.

b. The *Basic Selection* among all applicants will be made on a mathematically random basis until all openings are filled, and the applicants have been notified of their acceptance or rejection. The option of appeal for those rejected in the Basic Selection is provided for any applicant who may feel that he has a special contribution to make to, or a special need for, the life of the school.

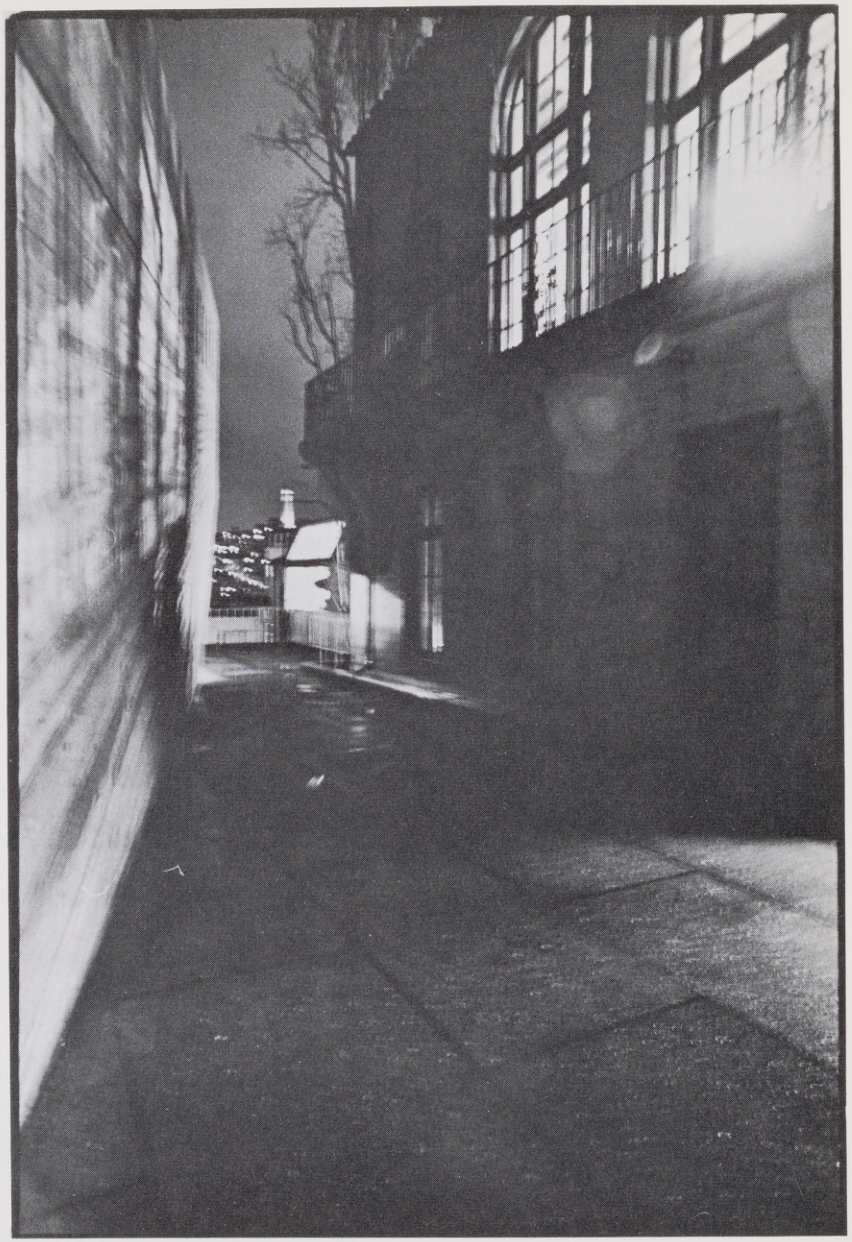
c. The *Option of Appeal* provides a subsequent opportunity to request admission for those who do not qualify under the regular provisions (see ADMISSIONS, paragraph 1 above), or who have been rejected in the basic selection. These applicants may request a personal interview and/or present their portfolios to the Admissions Committee for special consideration.
The Admissions Committee will meet for one week in early July and mid-November to interview applicants and/or to review portfolios. Contact the Registrar for further details (see Academic Calendar for dates).

d. Students who were not selected in the random selection, and who may not wish to appeal, will be given the opportunity within 30 days after the date of their original notifi-

cation of rejection, to reapply for the semester following the semester for which they originally applied. Students who reapply under such circumstances will be given preferential consideration.

e. The *Admissions Committee* will consist of one faculty member and one student from each studio department of the College.

**25.** *The Probationary Year* Although it may be impossible reliably to predict motivation, talent and achievement before a prospective student enters the College, his work during the first year gives some strong basis for predicting the likelihood of his satisfactory progress in later years. Therefore, each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College.



# Curriculum

The BFA or MFA degree from the College is a symbol of a certain degree of knowledge, experience and achievement on the part of the student in his chosen field of the fine arts. Although it is "only a piece of paper," it is the piece of paper which signifies levels of proficiency and aspiration in art that are among the highest in the contemporary world—it means that, without especial regard to fashion, the student has proven himself capable of creating artistically significant objects, emblematic of both his own life and the life of man.

The purpose of the curriculum is to assist the student in reaching the established level of achievement represented by the degree. In recognition of the fact that artists have reached high art in many ways, both established and unorthodox, the degree curricula at the Institute provide varied ways of achieving the degree. There are, essentially, three BFA plans, any of which may be followed in any of the undergraduate departments (see CURRICULUM, paragraphs 13–16, below); and, although there is only one MFA plan, at least one third of the student's work in it consists of entirely independent, self-directed work away from the Institute (see CURRICULUM, paragraphs 22–25, below).

The Institute recognizes that the pursuit of academic degrees is not necessarily parallel to the pursuit of artistic growth, and that the student may wish to participate in the life of the college without regard to the seeking of a degree. For this reason, non-degree students planning to carry 8 or more units of work are given the same registration privileges as full-time students (see ADMISSIONS, especially paragraphs 6 and 9).

## The Bachelor of Fine Arts Degree

*What the BFA Degree Program Is:*

**1.** *Majors* The College offers four-year degree programs with majors in filmmaking, painting, photography, printmaking and sculpture/ceramics. A student may elect to add a teacher orientation program preparing him for graduate work leading to the General Secondary Credential.

**2.** The BFA degree program consists of a pattern of undergraduate courses divided approximately one-third or more in the student's major, one-third or less in studio electives, and one-third in the humanities. The pattern of courses in the major is determined by the department faculty, and is described in the section on each department in this catalog. A full-time load normally consists of three studio courses of 3 units each, plus at least one additional unit of independent study as selected by the student in one of the courses for which he is already enrolled, for a total of 10 studio units, plus 5 units in the humanities, for a total of 15 units.

**3.** At the time of application, and thereafter at the time of early registration, degree students declare their major field of interest. For entering students, the Registrar prepares a program of courses patterned according to the curriculum for the declared major field of interest as outlined by the department faculty and listed in this catalog. Continuing students choose their own courses in relation to the curriculum listed in the catalog.

**4.** *The Studio Courses* The life of the studio is basic to the life of the College. All of the procedures, regulations, accomplishments and hopes of the College have their roots in the studio. The studio is a place of artistic work, and so the student's academic life is planned around the needs of that work. The length of class periods (all morning, afternoon or evening), their frequency (at least twice each week), their continuity and flexibility (to be as much as possible at the disposition of the student in fulfillment of his felt needs), are all designed to simplify, clarify, and individualize the studio experience.

**5.** Each studio course meeting two periods per week is a three unit course. At least one of these periods will be an "instruction period" with the faculty member present; any other scheduled meetings will be "studio periods" for the independent work that is part of the ongoing activity of the artist. The regular, full-time degree course provides for three studio courses each semester (two courses in the major, one elective either outside the major or added to it). It further provides for the addition of at least one half-day extra studio period per week to at least one of these courses, for a minimum of three and one-half days work in the studio per week. Each additional weekly studio period provides an additional unit of academic credit. The regular total of studio units per semester is ten (three 3-unit courses plus at least one additional unit added to one of the courses). Insofar as possible, all studio courses of a given level are scheduled so that they are followed by another course of the same level in the same studio, so that a student may plan his schedule to work all day in the same place.

**6.** *The Honors Program* Because the life of the studio is central to the life of the College, and because for advanced students that life is best lived at its own pace and concentration, an Honors Program is provided for outstanding advanced students. The Honors Program consists of (a) seven units of work undertaken with a special faculty advisor; (b) one 3-unit elective course; and (c) the regular 5-unit Humanities program.

**7.** Honors Program students are selected from among the entire group of students in each department who are qualified for advanced studio work. Selection is made by the entire department faculty. The number of Honors Program students is determined by

the amount of Honors Program studio space available and by the number of Honors Program Advisors.

**8.** *A Semester of Independent Study for Undergraduates* Outstanding upper-division students may propose a special project of a semester's length to be carried out in the form of independent study away from the school. Such projects will be subject to the approval of the Dean of Students, the faculty of the student's major department, and the Director of the College. Credit for such projects will be awarded to the extent deemed appropriate by the student's major department faculty on conclusion of the project and presentation of its results to the faculty. Such credit will not exceed 10 studio units.

**9.** *The Humanities Program* Enrollment in the Humanities program is required of all students in the BFA program. The humanities curriculum is an integrated four-year course of studies. It concerns itself with the history of mankind, approaching that history through comparative study of the forms, the processes and the achievements of civilization from pre-history to the present. The program is self-contained. It includes, by definition, studies in mythology and religion, history and political science, philosophy, literature, art history, the natural and social sciences. The program may not be taken as a major. The usual pattern of study provides for two lectures each week and a seminar study group. Excluding the Humanities courses for entering and/or beginning students, all Humanities courses of a given level will be taught on the same day.

**10.** *The Humanities Requirement for Entering Students* All entering students, no matter what their level of previous academic work, are required to take Humanities 47A. This course consists of a series of lectures and seminars aimed at developing the tools of cultural analysis through study of various aspects of the phenomenon of communication as it operates in both nature and man. Major areas of investigation include the Physical World, the Brain, Language, Non-Verbal Communication and Contemporary Problems in Communication. This series of essentially humanistic studies is combined with a weekly studio-oriented seminar led by a member of the studio faculty with the goal of integrating the student into the varied possibilities of the art life of the College, and of conveying to the student an understanding of his own work as a communication tool.

**11.** *The Humanities Program for Continuing Students* Continuing students may take the Humanities courses in any order dictated by the development of their own interests, with the exception of Humanities 197 which is reserved for students with 36 or more units of Humanities credit.

**12.** *Studio Seminars* Intermediate and Advanced students may elect a studio seminar instead of the studio elective course as part of the regular, undergraduate degree curriculum.

**13.** *Requirements for the Bachelor of Fine Arts Degree* A student who wishes to qualify for the BFA degree must complete his final year at the College as a full-time student with a minimum of 30 units; he must file a Petition for Graduation with the Dean of Students at the beginning of his final semester at the College and he must satisfy the requirements as outlined in one of the following three plans.

**14.** *Plan 1* The student must satisfactorily complete the recommended four-year curriculum in his major field. This curriculum will consist of 120 units including:

(1) a total of at least 74 studio units, comprising

(b) at least 48 units of work in the major field, including the courses recommended for majors in the appropriate section of the catalog. A student may petition the Chairman of his major program for major credit for courses outside the major which he believes to be relevant to the major;

(c) at least 18 units of studio electives. It is strongly recommended that the student take at least one semester of work in at least two studio departments outside his major;

(d) at least 8 additional studio units;

(e) English 30 (3 units), Modern Art History 33 (3 units), Humanities 47A (5 units);

(f) Not less than 35 units of additional courses in the Humanities, including 197AB (10 units).

**15.** *Plan 2* The student who will have satisfactorily completed four years of a given major, and who wishes to change his major, may petition for the BFA degree in a different major during the final semester of his fourth year. However, he must have at least 30 units in the major for which he plans to petition for the degree. Approval of his petition will be dependent on a departmental review of his work in order to consider waiving any studio courses which he may lack in that department.

**16.** *Plan 3* (a) Students who are presently enrolled in the second semester of their third year or any subsequent semester, who will have fulfilled the first three years of the regular degree curriculum of the major in which they wish to petition for the degree, and who believe that they have reached the level of proficiency which their major department requires for the degree, may petition the Dean of Students for early award of the BFA.

(b) The Dean of Students will review the student's transcript, confirming or denying the fulfillment of the first three years' requirements. Students who have fulfilled the requirements will be referred to the appropriate Department Chairman for scheduling of a review of the student's work.

(c) Each Department Chairman will convene a "Departmental Review Committee" at a convenient time early in the last month of each semester. All faculty members of the department will be invited to participate in

the committee; at least half the faculty must be present in order to constitute a quorum.

(d) The student whose transcript qualifies him for review will present his work to the committee; he will be present or not as the committee members may desire to discuss the work with him or among themselves. Affirmation by a majority of those present will be necessary for the award of the degree.

(e) Students who fail the review may petition for review in any subsequent semester.

### Transfer Students

**17.** *Transfer Units* Transfer units from accredited institutions of higher learning will be credited toward the undergraduate degree insofar as courses and content relate to the BFA degree curriculum. Only courses passed or grades of "C" or higher will be accepted. Evaluation of transfer units from non-accredited institutions of learning will be provided on a tentative basis only; final credit will be determined on the basis of a faculty review after the student completes at least one semester at the College. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Registrar for evaluation.

**18.** *Enrollment* Transfer students will be assigned appropriate studio courses following evaluation of their transcripts.

**19.** *English Classification Test* Entering students without college transfer credits for English Composition are required to take an English classification test. Those who fail are required to take English Fundamentals.

**20.** *Humanities Requirements* Transfer students from accredited institutions of higher learning will be required to take at least two semesters of Humanities. This requirement will be waived for students already holding a BA degree in the humanities.

### The Master of Fine Arts Degree

**21.** The Master of Fine Arts Program is open to individuals of superior capability and exceptional promise in painting, sculpture/ceramics, printmaking or photography/filmmaking. The period of graduate study should serve as a transition from the undergraduate apprenticeship to the individual's emergence as a fully independent artist. Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need of classroom aid or encouragement (see ADMISSIONS, paragraphs 10–16). Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The masters' program is mainly concerned with providing such individuals with the opportunity and encouragement for the further development of their work.

### What the MFA Degree Program Is

**22.** *First Semester* Upon acceptance into the program, the student will meet with the Chairman of his major to plan a semester of entirely independent work away from the College. The student will be counted as a full-time graduate student during this semester and will have all the privileges and responsibilities of a full-time student. His independent work may consist of working alone, travel, apprenticeship to an artist in another city, etc., limited only by the imagination and resources of the student and the approval of the Graduate Program Chairman. The student will enter the regular graduate program outlined in paragraph 23 below at the beginning of his second semester. At this time, he will present to his graduate program faculty the results of his first semester of work, and credit for it up to 10 studio units will be given as deemed appropriate by the committee. Students whose work is not deemed worthy of 10 units of credit will be dropped from the program at this time. This special semester of independent study may be undertaken at the second or third semester instead of the first in the graduate program as desired by the student and confirmed by the Graduate Program Chairman.

**23.** *Second and Third Semesters* The program for the second and third semesters consists of two weekly seminars, one a criticism seminar in the student's major field, the other an interdepartmental humanities seminar centered in general discussion of works of art. Attendance is required at both seminars. Credit is 2 units per seminar. The student is also expected to fulfill a full-time graduate load of independent studio work under an advisor in his studio field for 6 units of academic credit per semester.

**24.** Thus, the graduate program consists of 10 units of graduate work per semester for three semesters for a total of 30 graduate units.

**25.** *Requirements for the MFA degree*

(a) *Independent Study* One semester of independent study, 10 units.

(b) *Courses* 4 units of Studio Seminar courses, 4 units of Humanities Seminar courses, 12 units of independent study with graduate advisor.

(c) *Review* Students who are in their second semester of graduate seminars and who expect to receive credit for work then in progress, may request a review of their work by the graduate program faculty in their major. If the graduate program faculty in the student's major deems the work to be of the necessary quality and quantity for a one-man exhibition, it will signify its approval for the degree.

Students who pass the courses but fail the review may re-apply for review near the end of each of the two following semesters. Students who fail the review for three semesters will be dropped from the program.

# General Academic Information

**1.** *The Academic Year* includes two fifteen-week semesters and two five-week summer sessions. The normal academic load for undergraduate students is 15 units per semester divided among three studio courses and one humanities course. A student who wishes to carry more than 17 units must have the approval of the Dean of Students. The normal graduate load is 10 units per semester.

**2.** *Units* A credit unit is based on the following amount of work done each week of the semester: (a) One lecture hour plus two hours of assigned outside work, or (b) three hours of studio work, or (c) three hours of required outside work done by special arrangement with the department. Certain studios in each subject are open on a workshop basis, other than class hours, to all students enrolled for independent work in these subjects.

**3.** *Grades* Final grades will be issued to students following the end of each semester or summer session. The following grading system is used: Honors, Pass, No Credit, Withdrawal. Honors is the equivalent of A plus; Pass is the equivalent of letter grades from A through C minus; No Credit is the equivalent of D plus through F. If incomplete work is not made up within the first six weeks of the following semester, a grade of No Credit is given.

**4.** *Academic Probation and Dismissal* Each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College.
All students must receive credit for a minimum of one-half of all units attempted each semester or be placed on scholastic probation. Students who do not receive credit for a minimum of one-half of all units attempted during two consecutive semesters will be dismissed.

**5.** *Class Size* Control is maintained over class size in order to ensure maximum educational effectiveness. Functional class sizes are established for each course, dependent upon the studio size, equipment, and number of contact hours with the faculty. Studio courses range from twenty students or less in ceramics and metal sculpture up to twenty-seven students in painting and thirty-five in drawing. Humanities lectures are limited to 150 students and the seminars to 17 students.

**6.** Courses numbered 1–49 are primarily beginning courses, 50 to 99 are intermediate, 100 to 199 are advanced. Graduate courses are numbered from 200.

**7.** The College reserves the right to withdraw or change any course listed, to change instructors, to amend degree requirements, and to modify or establish any fee as may be required.

**8.** *Credit by Examination* A currently enrolled student may receive a waiver for an undergraduate subject or subjects in which he is especially well-qualified by experience or private instruction, but such course exemption does not apply toward unit credit requirements for the Bachelor of Fine Arts degree. Petition for examination may be made through the Dean's office.

**9.** *Attendance* is the student's responsibility and will be a factor in the determination of final grades. The student is expected to inform his instructors of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped officially.

**10.** *Change of Major* Students desiring to change majors must do so officially with the Registrar. Graduate students must consult their Graduate Program Chairman.

**11.** *Change of Program and Withdrawal* A student may not exchange one course for another, drop a course or make any other change in his program without first consulting an advisor and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester.

**12.** *Withdrawal from a Class* A student may drop a course without penalty during the first four weeks of the semester. Thereafter, the student who wishes to drop a course must receive special permission from the Dean.

**13.** *Withdrawal from the College* A student contemplating withdrawal from the College because of personal or academic problems should first consult the Dean of Students. Withdrawal is not official until all established procedures have been completed with the Dean of Students, the Registrar and the Cashier.

**14.** *Leave of Absence* A student planning to discontinue his studies at the College for a temporary period must make a written request to the Dean of Students for a Leave of Absence.

**15.** *Dismissal* A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student body and the College. A dismissed student may petition the Dean of Students for readmission.

**16.** *Library* The Institute's Anne Bremer Memorial Library contains over 15,000 books, half of which are devoted to the fine arts, half to the humanities and the sciences. The libary also has a collection of reproductions, slides and periodicals on art and general subjects

**17.** *Supplies* Supplies and text books may be purchased at substantial savings from the College store.

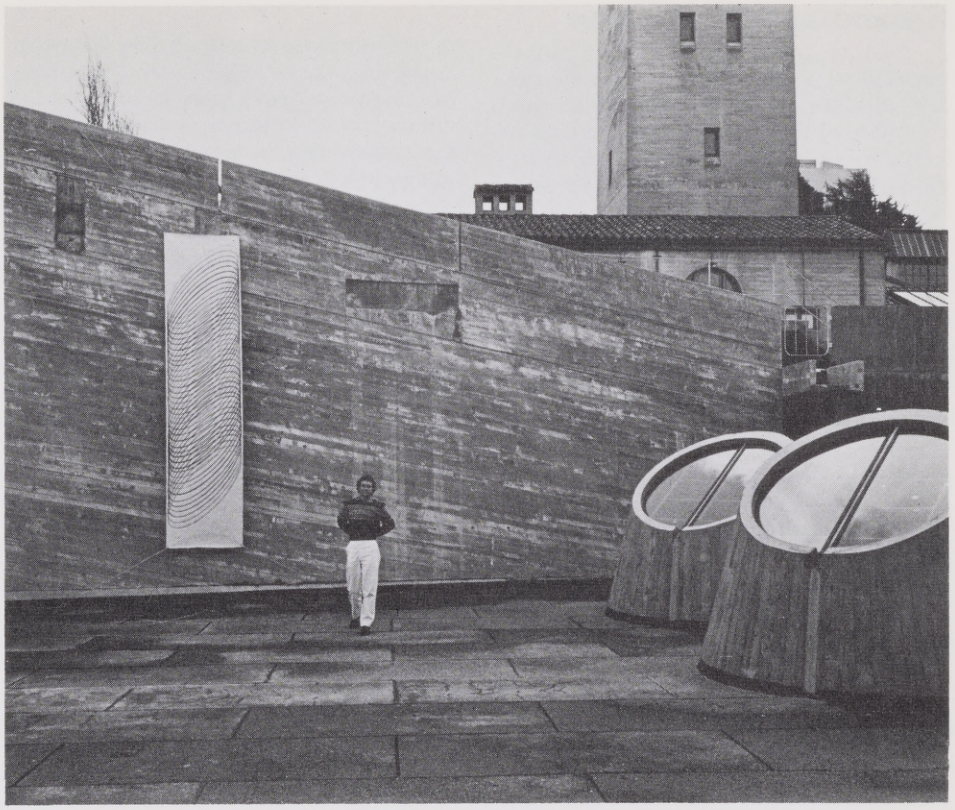
**18.** *Lockers* Lockers are provided free of charge. All locker contents and student work must be removed by the last day of studio classes. The Institute exercises reasonable care to protect all student property; however, it does not assume responsibility for loss or damage to student work, locker contents or other personal property.

**19.** *Cafeteria and Housing* There is a cafeteria on campus. The College has no dormitories.

**20.** *Health Services* A student accident and health policy is available with benefits payable up to $1,000.00. The cost is $30.00 per year and brochures and enrollment cards will be mailed out to each student. Thereafter enrollment cards will be available from the Administrative Secretary. Full-time students may also participate in the Kaiser Foundation Hospital Plan. Students who wish to do so must register for the plan by October 25th of the fall semester and January 20th for the spring semester. The fee schedule for the Kaiser Foundation Hospital Plan may be obtained from the Administrative Secretary.

**21.** *Student Employment* Students interested in employment should contact the Financial Aid Officer following formal registration.

**22.** *Student Exhibitions* The College maintains a student exhibition gallery. In addition, the College presents a large exhibition of student work following Commencement each year, as well as occasional exhibitions at other institutions. The College reserves the privilege of temporarily retaining student work for exhibition, and also reserves the right to reproduce and publish such work. Work so retained may not be removed by the student without proper authorization.



# Financial Information

The College of the San Francisco Art Institute is an independent art school. Although it is affiliated with the University of California through a deed of trust placed upon the real property of the Institute in the original bequest of the Mark Hopkins property in 1893, it receives no state or other public assistance for its educational program. As an institution centered upon the teaching and creation of the fine arts, the College has a unique position among art schools in America: almost alone among these schools, its purpose is to assist the student in transcending a literal, material function in society so that he may reach some spiritual, personally expressive mode of life and art. This choice of a field of education without direct, commonly accepted economic benefits to the society at large means that the educational work of the College must be largely self-supporting. The Institute welcomes gifts, grants and bequests; it receives continuing support from patrons, alumni and parents of students through a membership program; it has a small endowment for the underwriting of scholarships, library acquisitions and general operations; but the major portion of its income, and thus the underwriting of its expenses, comes from student tuition fees.

### Tuition and Fees

**1.** *Application Fee—$15* This fee must accompany all applications for the Bachelor of Fine Arts or Master of Fine Arts programs, and all students intending to carry 8 or more units. It does not apply to tuition and is not refundable.

**2.** If application requires the shipping of a portfolio by mail, a $15.00 handling fee must accompany the portfolio, or *it will not be returned.*

**3.** *Tuition Deposit—$75* Entering students must submit a $75 tuition deposit upon being notified of their acceptance. This deposit is non-refundable and applicable only for the semester the student makes application. Continuing and re-entering students must make the non-refundable deposit of $75 prior to registration each semester. The deposit is applicable only for that semester. Students carrying fewer than 8 units do not make the tuition deposit. Students must complete their registration, including payment of tuition in full, on or before the appropriate registration day as shown on the Academic Calendar.

**4.** *Late Registration Fee—$5.00* Charged to students registering for credit after the close of registration.

**5.** *Tuition* Tuition fees must be paid in full on or before the end of the last day for registration each semester. Checks and drafts are to be drawn to the order of the San Francisco Art Institute.

**6.** *Tution Fee Schedule*

*1–9 units* $60.00 per unit per semester.

*10–11 units* $620.00* per semester.

*12–17 units* (three studio courses, one humanities course): $670.00* per semester. Additional courses up to 17 units, $50.00 per unit per course.

*Over 17 units* $50.00 per unit.

*Independent Study Semester Registration Fee* $75.00.

**All tuition charges above $600 include, according to the adopted policy of the Board of Trustees, $10 to a general scholarship fund and $10 to be added to the Institute's Endowment Fund.*

**7.** *Deferred Payment of Tuition* For those who prefer monthly tuition payments, deferred payment plans on a contract basis are available through Tuition Plan, Inc., an independent business concern, which requires a minimum contract of $600 per academic year. Complete information will be mailed to accepted applicants and may also be obtained from the cashier at the Institute.

**8.** *Change of Program Fee—$2.00* Charged for each program change after the close of registration.

**9.** *Transcript Fee—$2.00* One transcript of academic record is issued without charge. Fee must accompany subsequent transcript request.

**10.** *Personal Checks Returned Unpaid—$2.*

**11.** *Withdrawals and Refunds* Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only, not including any fees or surcharges, and will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Registrar. Refunds, when applicable, are based on entire tuition and will be allowed according to the following schedule:

First week of semester—80%
Second week of semester—60%
Third week of semester—40%
Fourth week of semester—20%
Fifth week of semester—no refund.

Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owing the Institute is due on the day of withdrawal from the College.

**12.** *Unpaid Accounts* All unpaid accounts will be charged 1% per month from the date the account becomes delinquent. The Registrar will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

**13.** *Veterans* are responsible for signing VA forms for subsistence and allowances at the end of each semester. Filing dates may be obtained from the Registrar. Failure to comply with these regulations may delay receipt of benefits. All questions regarding monthly payments, transfers, change of status, etc., are handled directly by the local V.A. office at 49 Fourth Street, San Francisco. Veterans are responsible for clearing all such details with the V.A. before and during their enrollment at the College. Supply allowances for veterans enrolled under Public Law 894 may be obtained from the College store.

# Financial Aid

*Scholarships* totaling $55,000 will be offered by the College of the San Francisco Art Institute for the 1970/71 Academic Year.

**Eligibility**
Scholarships are available to continuing students only. They are awarded annually in April. Each applicant will be reviewed by the Scholarship Committee, which will make awards on the basis of outstanding promise and need.
Only undergraduates planning to carry a minimum of 12 units and graduate students carrying 10 or more units will be considered for grants or scholarships.
The College reserves the right to make changes in the specific amounts of individual scholarships under special circumstances, to review student performance at the end of the Fall semester before continuing a scholarship for the Spring semester, and to award only a part or none of the funds shown should the quality of work submitted be insufficient.
Scholarship awards do not include the two $10.00 surcharges for which all students carrying 10 or more units are responsible (see TUITION and FEES, paragraph 6).

*Agnes Brandenstein Memorial Scholarship*
Awarded for advanced study in ceramics; applicants must have had previous training or work in ceramics.

*Ellen Hart Bransten Memorial Scholarship*
Full-tuition for a continuing fourth-year student of exceptional promise in painting or printmaking.

*Hector Escobosa Scholarship* Full-tuition granted to one upper-division student in painting.

*Sine Hahn Scholarship Fund* Full-tuition granted for study in oil painting.

*Edward Wilson Coles Art Scholarship Fund*
Full-tuition granted for one student in painting or sculpture.

*Six General Scholarships* Offered in memory of Anne Bremer, Aline D. Guns, Adelaide Lewis, James O. Phelan, Abraham Rosenberg, and Virgil Williams.

*Graduate Scholarships* Half-tuition scholarships are awarded to all graduate students of proven financial need according to the following pattern: Semester of Independent Study—No Scholarship; Two semesters of residence in the College—1/2 tuition scholarship. Graduate students must see the Financial Aid Officer immediately after their acceptance into the graduate program in order to apply for scholarship assistance.

*Teaching Assistantships* In recognition of the two-fold value for the graduate student which teaching experience provides—the clarification of his own ideas in the process of communicating them to beginning students, and the potential benefit of this teaching experience in his later career—a limited program of teaching assistantships has been established in each of the major fields. The teaching assistant is responsible to attend two sessions each week of each class to which he is assigned. In one session he will work with the class directly under the supervision of the regular instructor, in the second weekly session he will work alone with the class. Teaching assistants are paid $200 per semester per class. In most cases, assistants will handle only one class. In certain areas in sculpture, photography or filmmaking, they may function more as laboratory assistants. Teaching assistants are assigned to their position by the chairman of the graduate program in their major field. He will make the assignment in consultation with the undergraduate chairman and the specific course instructor with whom the assistant will work.

*Other Financial Aids* The College offers additional assistance to students through its participation in the Federal Guaranteed Loan Program, the United States Aid Fund and the Federal Educational Opportunity Grants Program. The College also offers a limited number of paid part-time jobs to registered students under the College's own program as well as the Federal College Work-Study Program.

*Scholarship Applications for Continuing Students*
Applications for 1970/71 scholarships must be received by April 24, 1970; applications for the 1971/72 year must be received by April 4, 1971.

## *Departmental Information*

The educational program at the Institute is divided into departments according to the main areas of the fine arts media. The fine-arts departments include filmmaking, painting, photography, printmaking and sculpture/ceramics; an undergraduate and graduate major degree program is offered in each. They are supported by the Humanities Department. The Teacher-Orientation department is available as a supplement to the regular studio major for those who contemplate graduate work at another college leading to the general secondary credential.
The studio departments are united by their concern for artistic production as a way of life; they are divided by the rivalry of their belief, each in the primacy of its own dominant medium.

# *Filmmaking*

Individual artists have been using the motion picture medium as a personal creative tool since the earliest development of the movies, usually with little recognition or appreciation. Today there is an explosion of artists whose canvas is a reflective surface and whose pigments are pure light. Every large metropolitan area in the U.S. has scores of artists who choose the most powerful vehicle for the communication of ideas ever developed . . . the motion picture. The Bay Area has hundreds of film-artists. A decade ago, most of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound.

The San Francisco Art Institute provides the unique function of a free atmosphere to aid individuals to tap fully their creative potential in making independent, non-commercial motion-pictures. This program is not geared toward preparing people to "enter the motion-picture or T.V. industry." Instead, the emphasis is on using the motion-picture medium as a vehicle of free self-expression.

Prerequisites for the BFA degree under Plan 1 (see CURRICULUM, paragraph 14; also paragraphs 15, 16 or other plans):

a) at least 48 units of filmmaking, including 10AB, 11 (6 units); 60 (6 units), 61AB; 110 (12 or more units).

b) at least 18 units of studio electives, which may be taken in filmmaking as well as in other subjects. It is strongly recommended that the student take at least one semester in each of two subjects outside his major department.

c) at least 8 additional units in any studio subject.

d) English 30, Modern Art History 33, Humanities 47A.

e) Not less than 35 additional units of Humanities, including 197AB.

Prerequisites for the MFA degree are given in CURRICULUM, paragraph 25.

### Course Descriptions

**10A** Beginning Filmmaking
Each student will make one or more movies with emphasis on film as a tool of personal expression. 3 units.

**10B** Technical Orientation to Filmmaking
Demonstration and practice in using advanced technical equipment. 3 units.

**11** History of Filmmaking
Viewing significant and important films of the past and present. 3 units.

**12** Filmmaking for Non-Majors
Each student will make one or more movies with emphasis on film as a tool of personal expression. 2 units.

**60** Intermediate Filmmaking
Further work on filmmaking projects. 3 units.

**61A, B** Sound for Film
This class will include films, excursions and studio workshops in the invention and processing of sound, together with demonstrations and discussions on the nature of sound. Also, the techniques of editing and synchronizing sound for film will be covered. 3 units.

**110** Advanced Filmmaking
Work on individual filmmaking projects. Faculty and filmmakers from the community meet with students to solve technical problems and to view and criticize work in progress. 3 units per section. Students are expected to register for two sections per semester.

**99-199** Independent Study
The student may elect an additional unit of studio credit for independent study under any studio instructor with whom he is already enrolled.

**198** Honors Filmmaking
Further advanced work on individual projects for students who have gained faculty approval. 7 units.

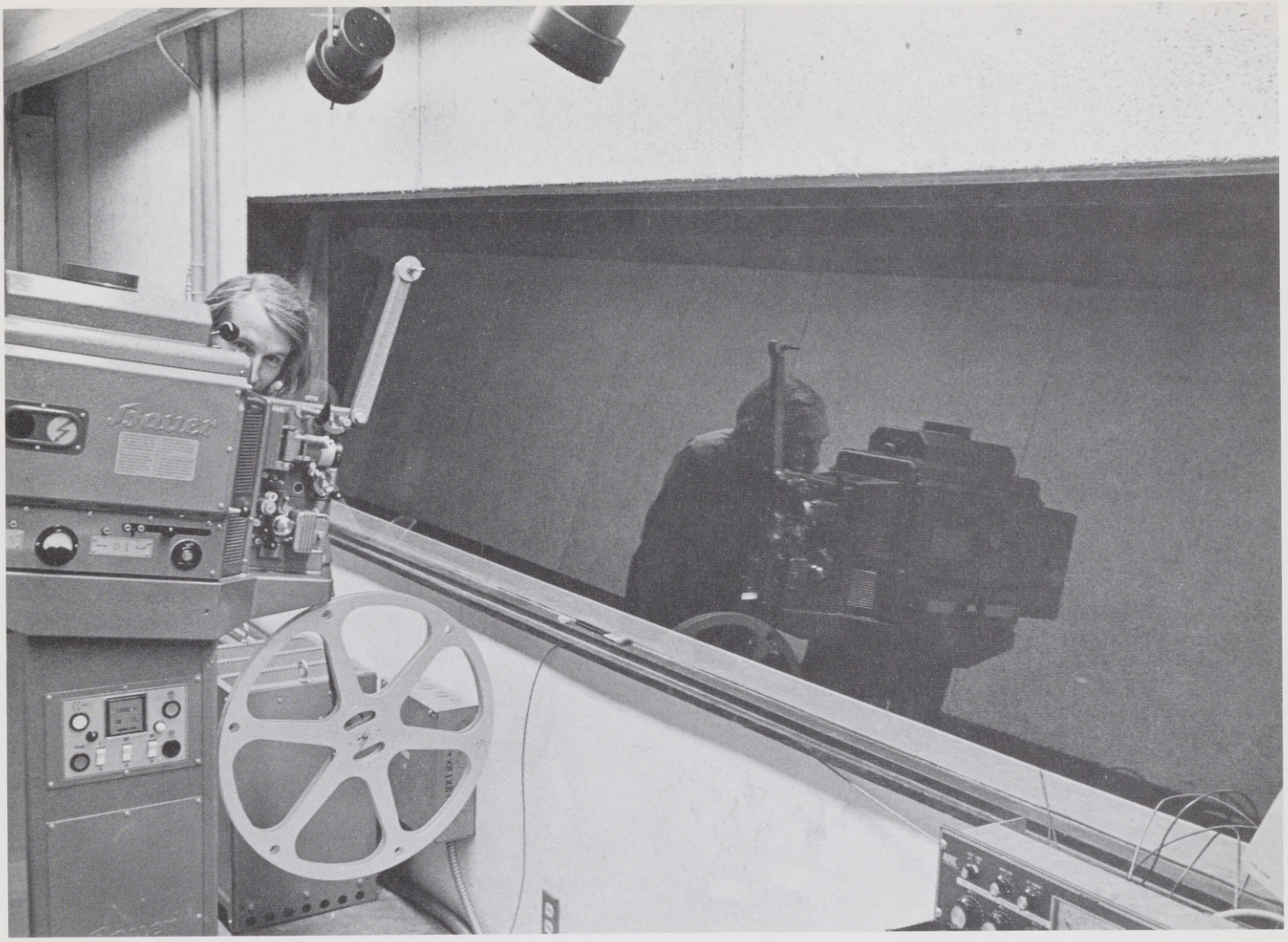
**210** Advanced Studio Seminar in Photography/Filmmaking 2 units per semester. Open only to students enrolled in the MFA program.

**299** Advanced Studio Work in Filmmaking. 6 units.

### Filmmaking Faculty

*for 1969/70 included:*

Robert Nelson, *Department Chairman*
Blair Stapp, *Chairman MFA Program in Photography/Filmmaking*
James Broughton
Larry Jordan
Lenny Lipton
Ben Van Meter
John Vieira
Roy Ramsing, *Administrative Assistant*




Projection booth of new film-lecture hall

# *Painting*

The curriculum for majors in painting has been designed to permit the student maximum involvement in his major field and to assure him the opportunity to experience within it the possibilities of a variety of media and techniques.
Basic to the student's growth is association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development.
The relation of the artist-teacher to the student precludes the possibility of specific course descriptions for the studio courses in painting and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the other and at the rate which, in his judgment, will be best related to the needs of the individual student. Various classes emphasize work from the model, still life, nature and imagination as necessary to the student's development.

Prerequisites for the BFA degree under Plan 1 (see CURRICULUM, paragraph 14; also paragraphs 15, 16 for other plans):
a) at least 32 units of painting and 16 units of drawing.
b) at least 18 units of studio electives, which may be taken in painting as well as in other subjects. It is strongly recommended that the student take at least one semester in each of two subjects outside his major department.
c) at least 8 additional units in any studio subject.
d) English 30, Modern Art History 33, Humanities 47A.
e) not less than 35 additional units of Humanities, including 197AB.
Prerequisites for the MFA degree are given in CURRICULUM, paragraph 25.

**Course Descriptions**

**1/51/101** Drawing
Beginning through advanced drawing. Work in a variety of media including pencil, charcoal, collage, tempera and ink. 3 units.

**2/52/102** Painting
Beginning through advanced painting. Work primarily in oil painting as well as other painting media. 3–4 units.

**99-199** Independent Study
The student may elect an additional unit of studio credit for independent study under any studio instructor with whom he is already enrolled.

**198** The Honors Program
The Honors Program consists of seven units of independent work each semester under a faculty advisor. Semi-private studios are provided for students in the program. Three units of elective studies, and the regular five-unit Humanities course complete the program for a total of 15 units of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisite for enrollment in the program is third year standing and the approval of the Department.

**208** Advanced Studies Seminar in Painting and Sculpture. 2 units. Open only to students enrolled in the MFA program.

**299** Graduate Studio Work in the Major Field. 6 units.

**Painting Faculty**
*for 1969/70 included:*

Bruce McGaw, *Chairman*
Alvin Light, *Chairman MFA Program in Painting and Sculpture*
Tom Akawie
Joan Brown (*on leave*)
Jay DeFeo
Jack Frost (*on leave*)
David Hannah
Julius Hatofsky
Wally Hedrick
Tom Holland
Marge Horton
Jack Jefferson
Philip Linhares
Ivan Majdrakoff
Joseph Oddo
Norman Stiegelmeyer
Knute Stiles
Sam Tchakalian
Leo Valledor
Irby Walton
Franklin Williams

Painting Studio 15
Oil painting by Michael Karp

# *Photography*

The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.
A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study—of the history of photography, of its leading practitioners and their philosophies—will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

Prerequisites for the BFA under Plan 1 (see CURRICULUM, paragraph 14; see also paragraphs 15, 16 for other plans):
a) at least 42 units of photography, including 8AB (12 units), 58 (12 units), and 108 (12 units).
b) at least 24 units of studio electives, which may be taken in photography as well as in other subjects. It is strongly recommended that the student take at least one semester in each of two subjects outside his major department.
c) at least 8 additional units in any studio subject.
d) English 30, Modern Art History 33, Humanities 47A.
e) not less than 35 additional units of Humanities, including 197AB.
Prerequisites for the MFA Degree are given in CURRICULUM, Paragraph 25.

## Course Descriptions

**8A** Expression
Introduction to photography as expression. Intensive use of camera. One semester course. 3 units.

**8B** Techniques
Demonstration and application of techniques. One semester course. 3 units.

**58** Intermediate Photography
Intermediate work in photography with two different instructors. 3 units per section. Students are expected to register for two sections per semester.

**108** Advanced Photography
Advanced work in photography with two different instructors. Intensive concentration on individual photographic projects. In addition to individual projects, group and specially directed projects will be assigned. 3 units per section. Students are expected to register for two sections per semester. A fourth year student may elect to take up to four additional units in any one of these courses.

**99-199** Independent Study
The student may elect an additional unit of studio credit for independent study under any studio instructor with whom he is already enrolled.

**198** The Honors Program
The Honors Program consists of seven units of independent work each semester under a faculty advisor. Three units of elective studies, and the regular five unit Humanities course complete the program for a total of 15 units of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisites for enrollment in the program is third year standing and the approval of the Department.

**210** Advanced Studies Seminar in Photography/Filmmaking. 2 units. Open only to students enrolled in the MFA Program.

**299** Advanced Studio Work in Photography. 6 units.

## Photography Faculty

*for 1969/70 included:*

Jerry Burchard, *Department Chairman*
Blair Stapp, *Chairman MFA Program in Photography/Filmmaking*
Richard Brooks
John Collier, Jr.
Linda Connor
Richard F. Conrat
Imogen Cunningham
Jack Fulton
Margery Mann
Art Rogers
Steve Sokol
Wm. Arnold, *Administrative Assistant*

# *Printmaking*

The printmaking program is designed to provide the student with a continuing creative challenge throughout his tenure at the San Francisco Art Institute. Its courses are set up first, to give the student all the technical and aesthetic instruction necessary for his development, and second, to provide a workshop environment conducive to his or her total involvement as a developing printmaker.
The faculty is a diverse group of artists who in their different ways are turned-on to the contemporary world and who explore its challenge through the form of the print. They see their responsibility to the student as being one of stimulation and encouragement. That is, of opening doors to the multiple world of the 20th century where new ideas, new materials and new techniques are an ever-present reality and where the real danger is for the contemporary person to hide from his reality. Their intent is to give purpose and direction to the student's energy to create so that upon graduation he or she will have skills and the desire necessary to continue the process of individual self-creation into a mature artist printmaker.

Prerequisites for the BFA degree under Plan 1 (see CURRICULUM, paragraph 14; see also paragraphs 15, 16 for other plans):
a) at least 48 units including Printmaking 7AB, 57AB, 103AB, 124, and 12 units of Printmaking 107; 12 units of drawing; and 3 units each of Photography 8A and Painting 2.
b) at least 18 units of studio electives, which may be taken in printmaking as well as in other subjects. It is strongly recommended that the student take at least one semester in each of two subjects outside his major department.
c) at least 8 additional units in any studio subject.
d) English 30, Modern Art History 33, Humanities 47A.
e) not less than 35 additional units of Humanities, including 197AB.
Prerequisites for the MFA degree are given in CURRICULUM, paragraph 25.

### Course Descriptions

**7A, B** Printmaking
Introduction to techniques of Lithography (part A), etching (part B) and woodcut as a primary means of expression. Individual and group discussions, lectures and museum trips. 3 units.

**57/107** Printmaking
Color printing and experimentation with techniques to increase the student's technical assurance and develop his individual expression. Intensive individual work, combined with group discussions and critiques relating the history and philosophy of printmaking to the student's individual achievement. Lectures and museum trips. 3 units.

**103A, B** History of Printmaking
Lectures and individual examination of historical and contemporary prints from local collections, including the Achenbach Foundation for Graphic Arts. 103A is prerequisite to 103B. 1 unit.

**124** Typography
The art of the page and the book. Workshop course involving production of printed work. One semester course. 3 units.

**99-199** Independent Study
The student may elect an additional unit of studio credit for independent study under any studio instructor with whom he is already enrolled.

**198** The Honors Program
The Honors Program consists of seven units of independent work each semester under a faculty advisor. Three units of elective studies, and the regular five unit Humanities course complete the program for a total of 15 units of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisites for enrollment in the program is third year standing and the approval of the Department.

**209** Advanced Studies Seminar in Printmaking. 2 units. Open only to students enrolled in the MFA program. Prerequisites: Printmaking 103AB, 124. These may be taken concurrently.

**299** Graduate Studio work in the Major Field. 6 units.

### Printmaking Faculty

*for 1969/70 included:*

Richard Graf, *Chairman Undergraduate and Graduate Divisions*
Dennis Beall
Kathan Brown
Gordon Cook (*on leave*)
Robert Fried
Gerald Gooch
Russell Gordon
Victor Moscoso
Jack Stauffacher
Gunter Troche
Shane Weare
William Wolff

Interior of Lithography Studio

## *Sculpture/Ceramics*

The undergraduate sculpture/ceramics curriculum is planned to establish the student in a working sculptor's milieu as quickly as possible. From this basic position, he is encouraged to branch out into various sculptural media as they may become relevant to his personal growth. The first month of the first year of general sculpture for all students, both majors and non-majors, is devoted to a shop orientation course organized on a pass-fail basis. Students who pass the course receive a pass card permitting their individual use of the shop facilities and their continuation in general sculpture. Students who fail the course must repeat it to pass, or drop general sculpture. A pass mark in this introductory shop course is required for all transfer students, no matter what their previous experience might be.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions other than general indications of media and level of advancement; and the teacher presents material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student.

Ceramics courses stress the tradition wherein a pottery vessel is regarded as a unique and beautifully rendered statement rather than a product of utilitarian design. In addition to pottery, fired clay sculpture constitutes a large part of ceramics courses. To make the full spectrum of color available to the student, all firing is done in low temperature range. Students desiring the designation "Ceramics" in their BFA degree are required to take Course 90, Glaze Calculation in their third year, and to take at least 20 units of General Sculpture with faculty members working in ceramics.

Prerequisites for the BFA degree under Plan 1 (see CURRICULUM, paragraph 14; also see paragraphs 15, 16 for other plans):

a) at least 48 units of sculpture/ceramics, including 3 (one unit), 4 (at least 3 units), 5 (6 units), 6 (at least 3 units), Drawing 1 (6 units) and 51 (6 units).
b) at least 18 units of studio electives, which may be taken in sculpture/ceramics as well as in other subjects. It is strongly recommended that the student take at least one semester in each of two subjects outside his major department.
c) at least 8 additional units in any studio subject.
d) English 30, Modern Art History 33, Humanities 47A.
e) not less than 35 additional units of Humanities, including 197AB.
Prerequisites for the MFA degree are given in CURRICULUM, paragraph 25.

### Course Descriptions

**3** *Weekly lectures* from various members of the faculty. 1 unit.

**5** Introduction to General Sculpture
One month shop course, passage prerequisite to any further work in sculpture. Remainder of first semester is devoted to work in clay, plaster, wood and other materials. Concurrent enrollment in 3 is required for Fall semester. 3 units.

**4/54/104** Metal Sculpture
Techniques of sculpture in metal, including welding, brazing, forging and casting. (Prerequisite —6 units of Sculpture 5). 3 units.

**6/56/106** Ceramics
Techniques in ceramics, including fired clay sculpture and wheel and glaze techniques. (Prerequisite —6 units of Sculpture 5). 3 units.

**90** Glaze Calculation
Through experimentation the student learns to develop his own glazes and clay bodies. Weekly lectures on various glaze materials and their use. Fall semester only. 1 unit.

**55/105** General Sculpture
Intermediate through advanced sculpture in various materials. Three units per seciton.

**99-199** Independent Study
The student may elect an additional unit of studio credit for independent study under any studio instructor with whom he is already enrolled.

**198** The Honors Program
The Honors Program consists of seven units of independent work each semester under a faculty advisor. Semi-private studios are provided for students in the program. Three units of elective studies, and the regular five unit Humanities course complete the program for a total of 15 units of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisite for enrollment in the program is third year standing and the approval of the Department.

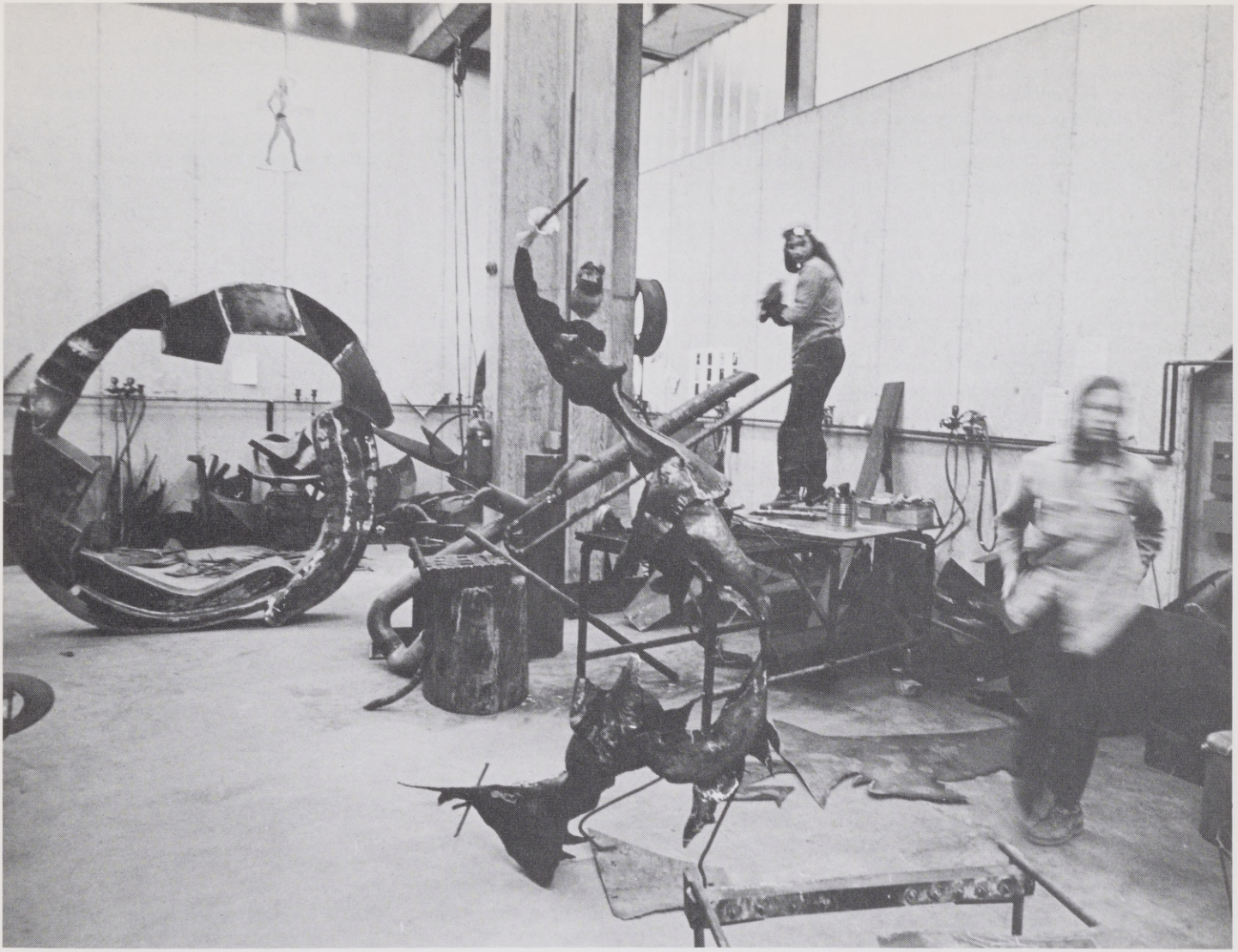
**208** Advanced Studies Seminar in Painting and Sculpture. Open only to students enrolled in the MFA program. 2 units.

**299** Graduate Studio Work in the major field. 6 units.

### Sculpture/Ceramics Faculty

*for 1969/70 included:*

Rodger Jacobsen, *Chairman*
Alvin Light, *Chairman MFA Program, Painting and Sculpture*
Jeremy Anderson
Bob Anderson
William Geis
Manuel Neri
Ed Pickett
Jerry Pethick
Jim Reineking
Henry Rollins
Richard Shaw
John Jacobs, *Administrative Assistant*



Interior of new Metal Sculpture Studio

# Humanities

The Humanities curriculum is an integrated four-year course of studies. It concerns itself with the history of mankind, approaching that history through comparative study of the forms, the processes and the achievements of civilization from pre-history to the present.

The program is self-contained. It includes, by definition, studies in mythology and religion, history and political science, philosophy, literature, art history, the natural and social sciences. Enrollment in the program is required of all candidates for the BFA degree. The program may not be taken as a major. The usual pattern of study provides for two lectures each week, and a seminar study-group. Lectures are delivered both by the College faculty and by guest lecturers who are authorities in given fields. Seminars are presided over by the College faculty. It is here that the student does individual work, researching in depth various specific areas relative to the lectures for oral and written presentation.

**Humanities Curriculum**

Humanities **47A** Introduction
Required of all entering students. The nature and problem of communication. A series of lectures and seminars aimed at developing the tools of cultural analysis through study of various aspects of the phenomenon of communication as it operates in both nature and man. Major areas of investgation include the Physical World, The Birain, Language, Non-Verbal Communication and Contemporary Problems in Communication. Includes a weekly studio-type seminar led by a member of the studio faculty. 5 units.

*The student may enroll in Humanities 47B through 147B in any order.*

**47B** Humanities
The Early Near East, Greek and Roman Civilizations.
The ancient world: Sumer, the Tigris-Euphrates Valley, Egypt. The Hebrews and The Old Testament. A study of the history, literature, art, philosophy, and science of the ancient world, and an attempt to discern in what ways it was "the cradle of civilization." Transition to the world of Greece. The Classical Civilization: a study of its organic nature and of its historic influence on western man. The Roman Civilization. Early Christianity. 5 units.

**97A** Humanities
Transition to the Middle Ages. Islam. The Middle Ages. Prerequisite: Satisfactory completion of 47B or equivalent, or by permission of the department. The Changing World. Two Great Religions. The New Testament. The Koran. Augustine and Aquinas. Conversion in the North. Early Britain. Anglo-Saxon literature. The Sagas. Islamic history and literature. The Middle Ages in Europe. Church History. Art and literature as expressions of the Medieval mind. Medieval science and economics. 5 units. (Not offered Fall'70)

**97B** Humanities
The Culture of the Far East: India, Southeast Asia, China, Japan. The nature and influence of the early Eastern Civilizations. Buddhism. Hinduism. The Vedas. Confucius. The Analects. The Han Classics. Zen. Art and architecture of the Far East. Oriental music, dance, and theater. Ancient China. Studies in comparative culture. 5 units.

**147A** Humanities *The Renaissance*
From Giotto to Shakespeare. The emergence of early modern individualism. Renaissance science and the scientific ideal. The Italian city-state. Rise of the European state system. The emergence of capitalism. The Renaissance church. The great age of Italian painting and sculpture. Humanism in France and Italy. The voyages of discovery. The Reformation. Counter-Reformation. Elizabethan England. 5 units.

**147B** Humanities
*The Emergence of the Modern World: 1650–1850.*
Monarchy: the Age of Louis XIV. Newton and the "New Science." Restoration drama. Baroque art. The Age of Enlightenment. The triumph of trade. The rise of the novel. The Age of Revolution: political, philosophical, industrial, and scientific. The great American experiment. Napoleon and the Age of Restoration. The Romantic Movement. The crucial 19th Century philosophers. U.S. History to 1850. 5 units.

**197A** Humanities
*Prerequisites 30 Humanities units*
Roots of Contemporary Culture: the Late 19th and Early 20th Centuries. Nationalism and imperialism. Consequences of the Industrial Revolution. Liberalism and democracy in the late 19th Century. Dostoevski and the psychological novel. The German expressionist theater. Symbolism and impressionism in the arts. Individualism and isolation: Nietzsche, Kierkegaard, Freud, Marx and the political economists. Late imperialism and the power struggle. The epoch of World War I. 5 units.

**197B** Humanities
*Prerequisite 30 Humanities units*
The Contemporary World. The thought, belief, and attitudes of the modern world, as expressed in politics, war, economics, social organization, art, literature, philosophy, and science. Implications of the new internationalism. The triumph of science. The exploration of space. The search for identity and ideal. Present problems of the future. 5 units.

**A** English Fundamentals
Elementary composition and intensive review of fundamentals of English grammar. Must be taken by all students who fail the English Classification Test. One semester course. 3 units, non credit.

**30** English Composition
Expository, narrative and descriptive writing. Varied readings. Prerequisite—successful completion of English Classification test or English A. 3 units.

**33** Modern Art History
Major schools and artists of the twentieth century. 3 units.

**131** Special Studies in the Humanities
A one semester course rotated among members of the humanities faculty, each teaching in an area of his major interest. Subjects to be announced. May be repeated for credit. 3 units.

**205** Philosophy and History of Art Seminar
Open only to students enrolled in the MFA program. 2 units.

**Humanities Faculty**
*for 1969/70 included:*

Kenneth Lash, *Chairman*
Collingwood August
Richard Fiscus
Edward Guerrero
Charles Harshbarger
Richard Miller
John Milligan
Raymond Mondini
Barry Munitz
Jack Nicholl
Zeese Papanikolas
Harold G. Reynolds
William Roth
Anne Severson
Jay Stattman
Robert Trupin
William Whitman

## *Teacher Orientation*

The undergraduate studio major may be supplemented by a program of courses in teacher orientation, thus preparing the student for graduate work in art education. Elective units must be selected in programs other than the major. Interested students will work directly with the department chairman for teacher orientation in order to plan a curriculum of supporting and supplementary courses. Under this program the minimum BFA requirement is increased 5 units in all majors. A student planning to work toward one of the State of California teaching credentials following graduation from the College should have fulfilled the following requirements:
(1) He should have successfully completed two semesters of senior high school laboratory science or four semester hours of college or university laboratory science. If this requirement has not been met before admission, the student will be required to complete it elsewhere during his enrollment and prior to his graduation.
(2) He should also have completed the undergraduate language and mathematics credential requirements in preparation for graduate study.
(3) It is also recommended that the student complete Educational Psychology (8 units) at San Francisco State College during the summer between the third and fourth years, or prior to graduate study.

**186** Directed Writing
Individual projects in one of the forms of creative writing, or expository writing. Prerequisite: permission of instructor. One semester course. 3 units.

**190A, B** Teacher Orientation
General principles, objectives and functions of art education. Public and private school observation. Curriculum organization, evaluation, history, trends. School organization. Audio-visual and curriculum materials and laboratory work. Two semester course. First semester, 2 units. Second semester, 3 units.

**196** Public and Group Discussion
Fundamentals of articulation, semantics, group dynamics and individual presentation. One semester course. 2 units.

Richard Fiscus, *Department Chairman.*

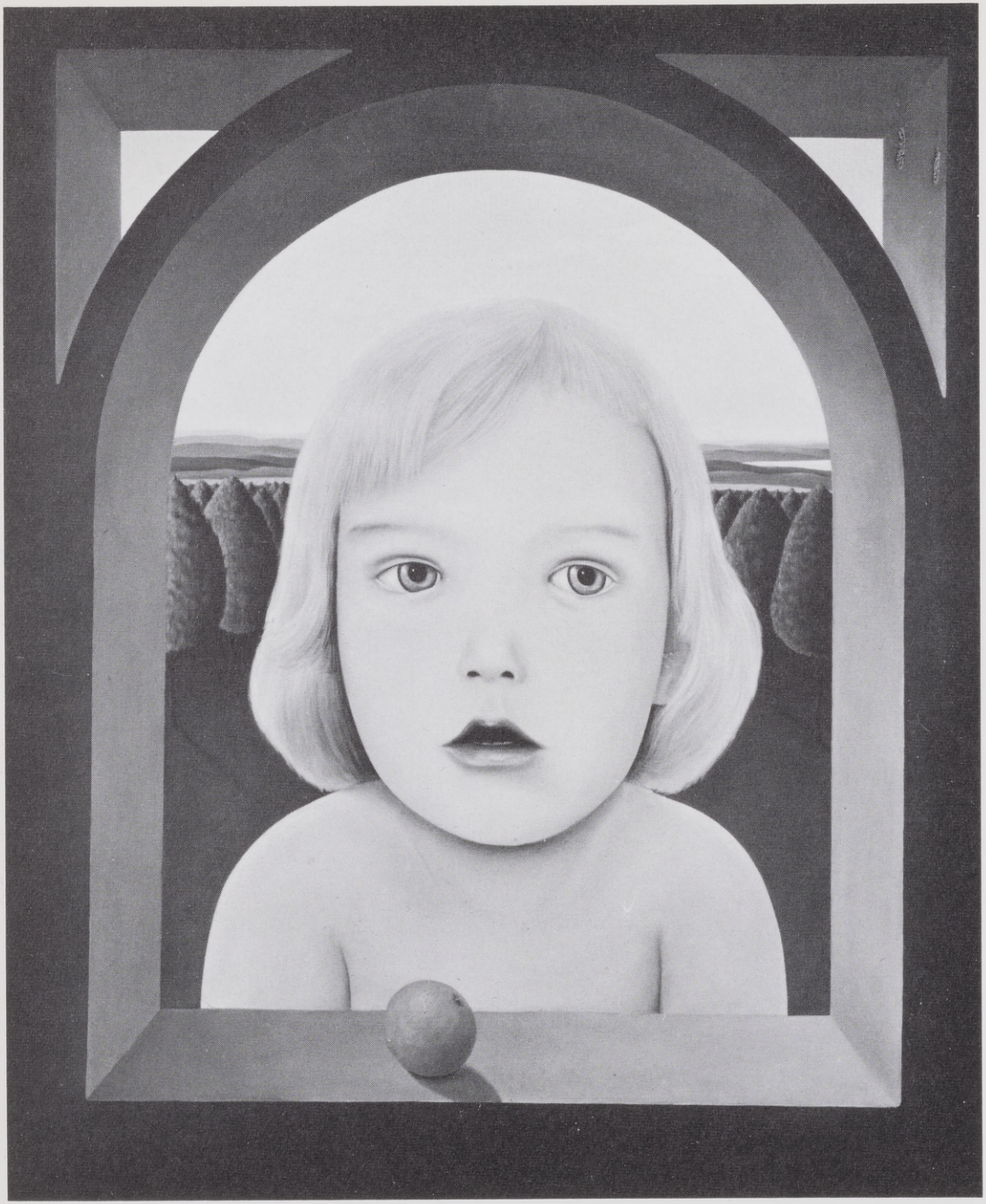
## *A Portfolio of Student Work*

The index of the life of a school is the work of its students. A selection of student work, from all departments and levels of advancement, follows.

Etching by Elizabeth Quandt

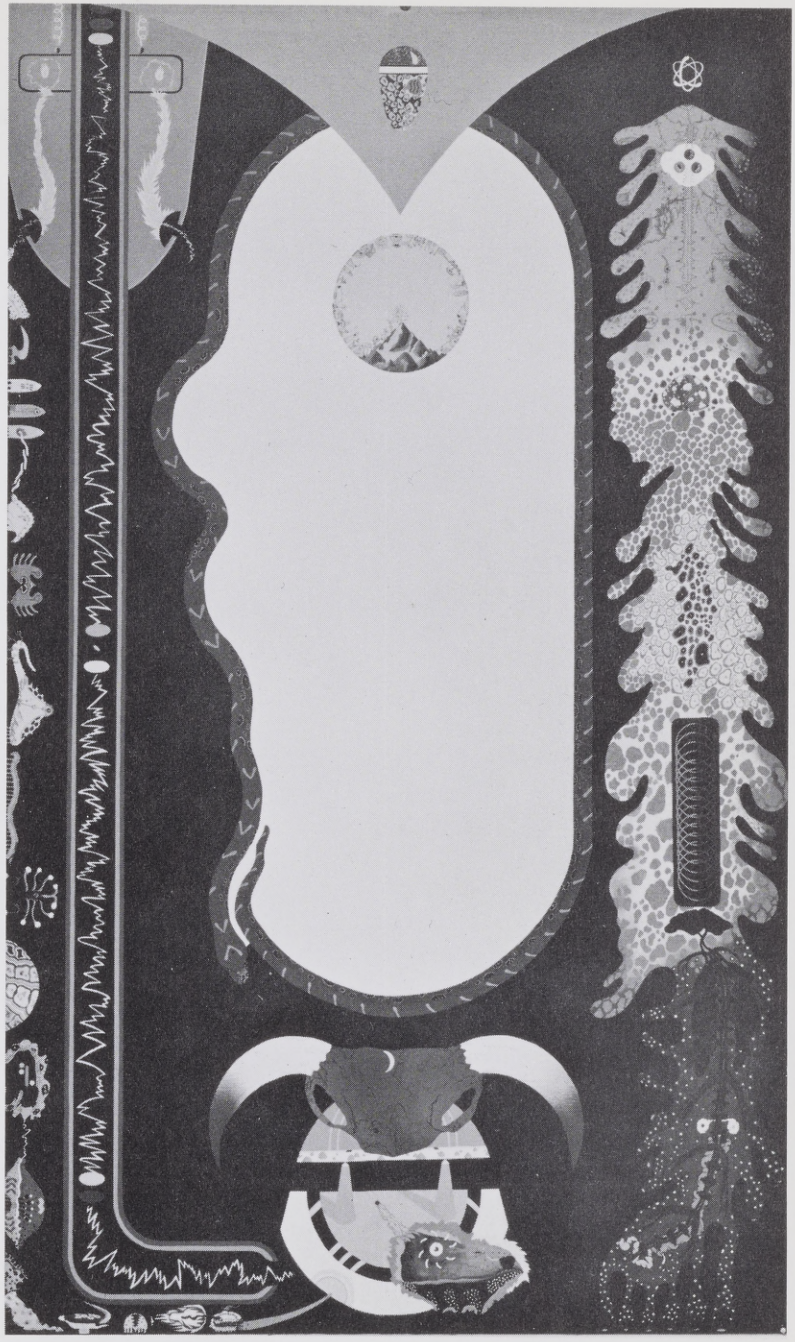
Sculpture by Deward Drollinger

Oil Painting by Bill Martin



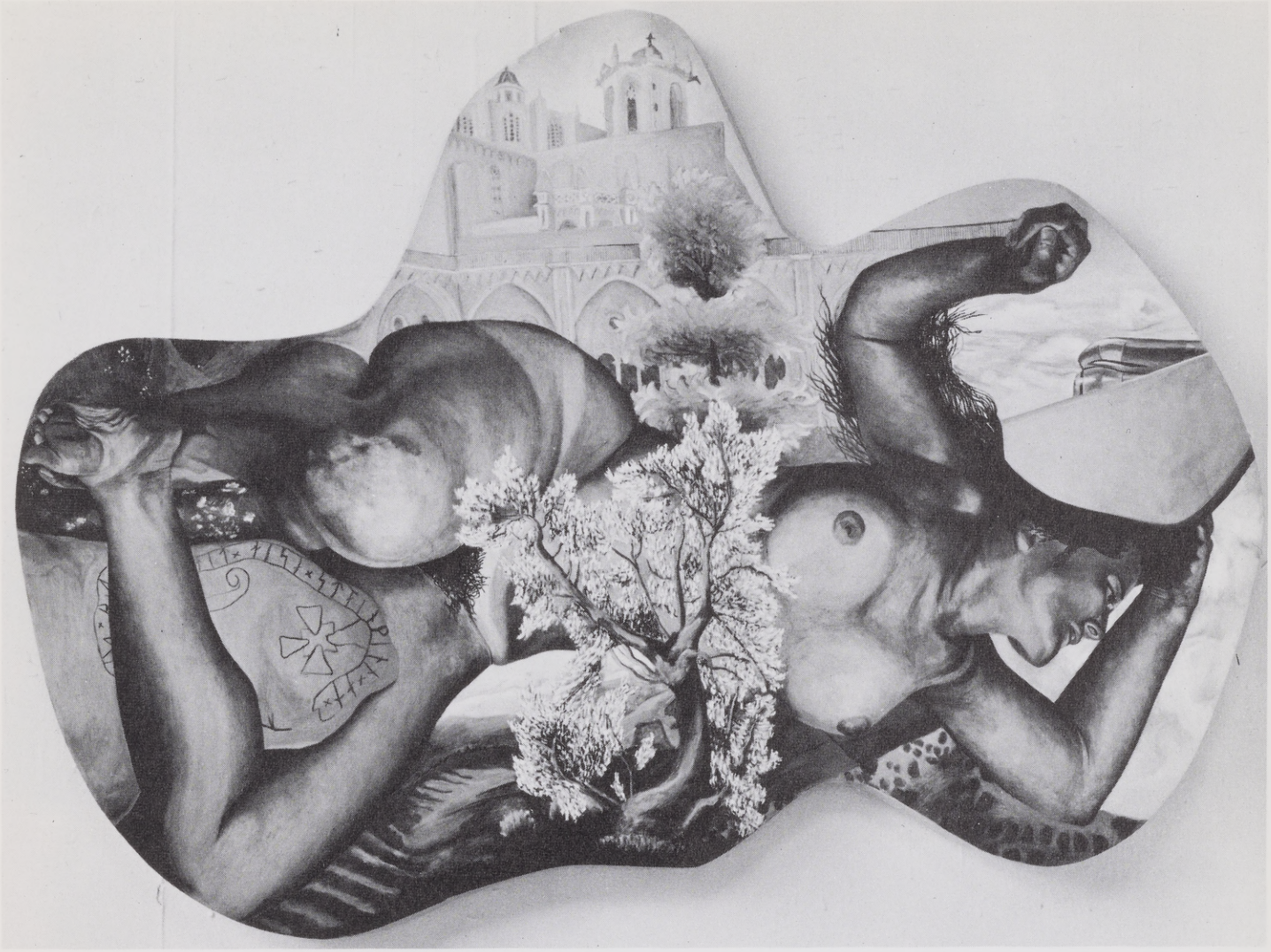


Oil Painting by Mike Dixon

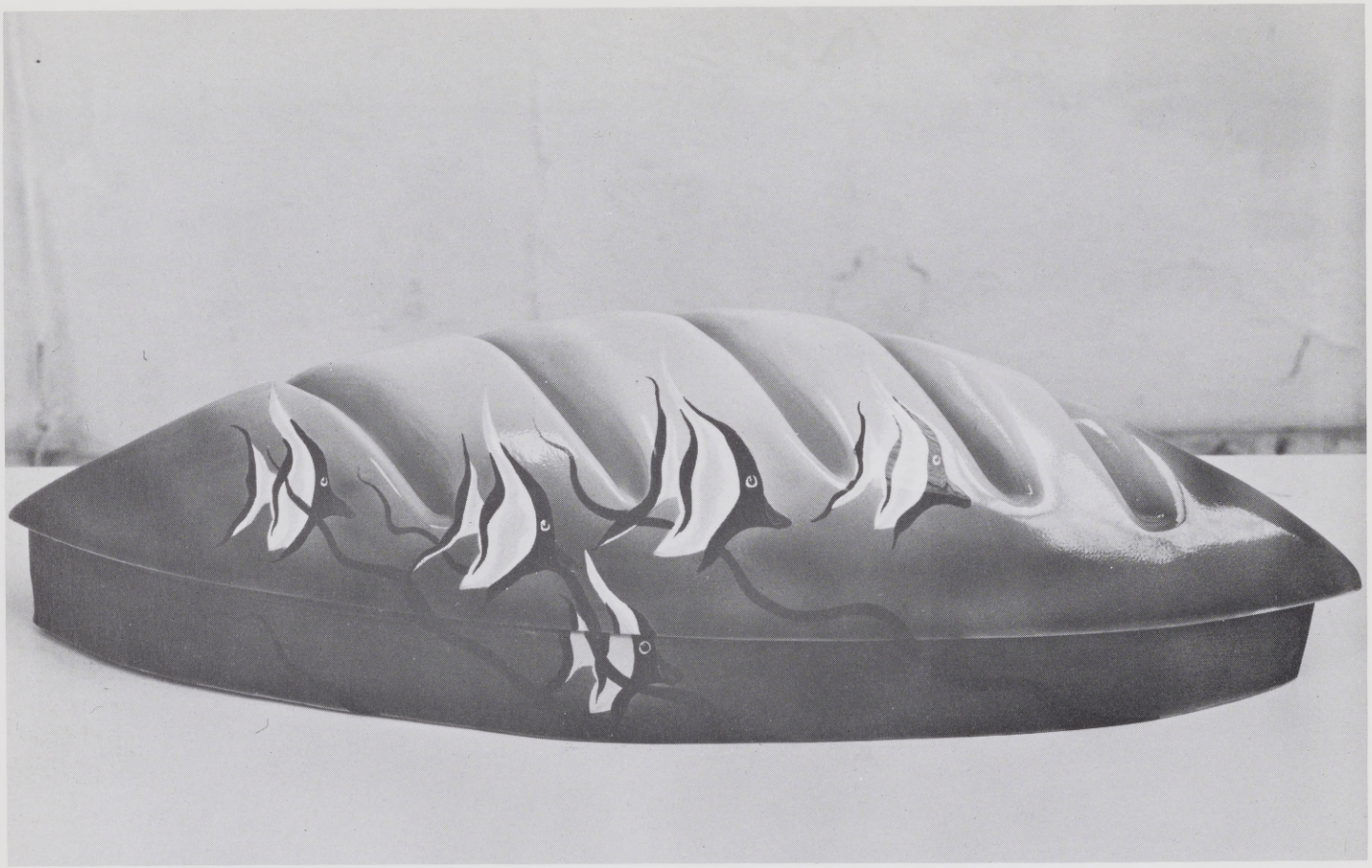


Oil Painting by Stan Padilla

Etching by Lois Fiscus



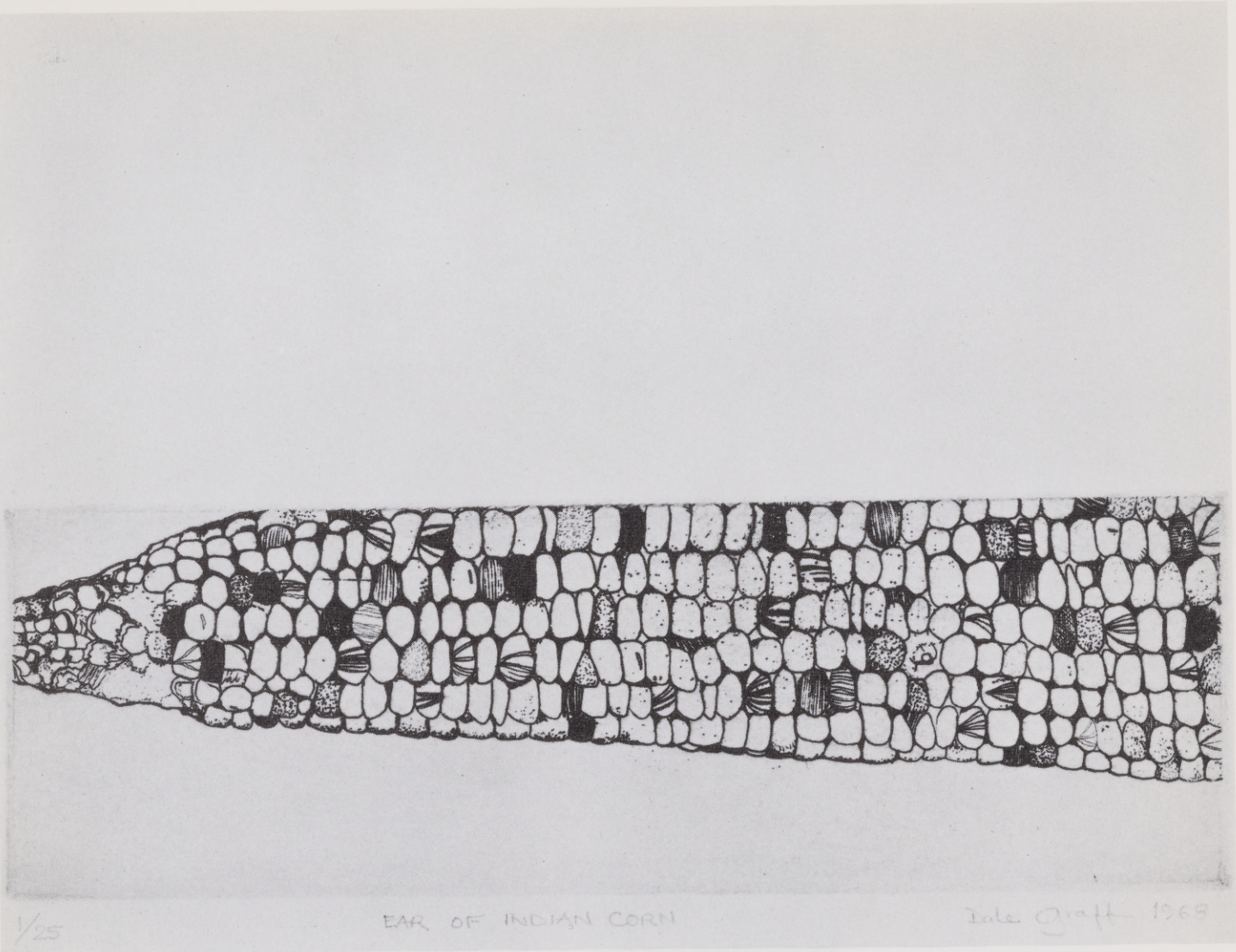
Oil Painting by Agathe Bennich





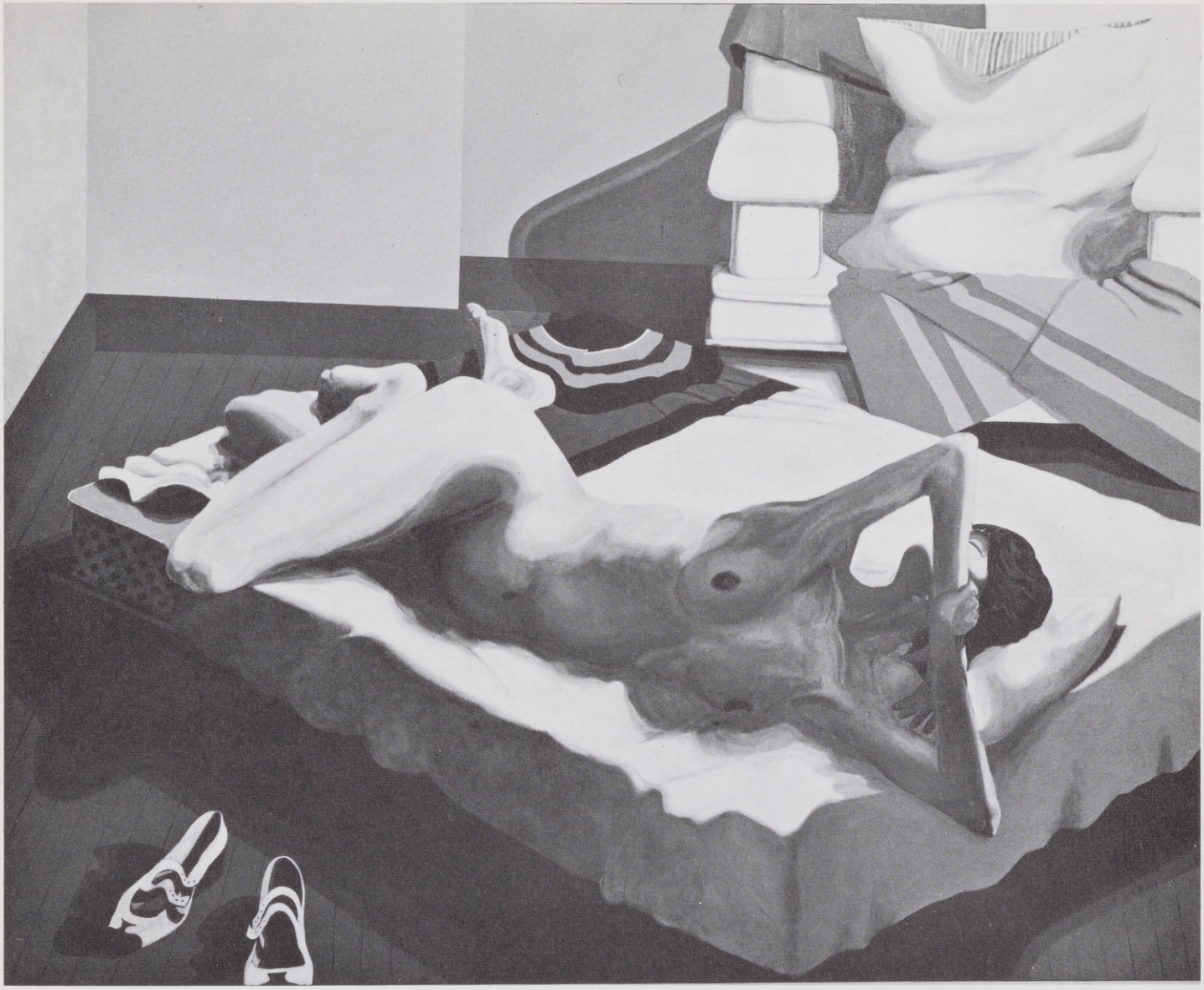
Ceramic Dish by Gary Zerrilla

Oil Painting by Robert Anthony Davis



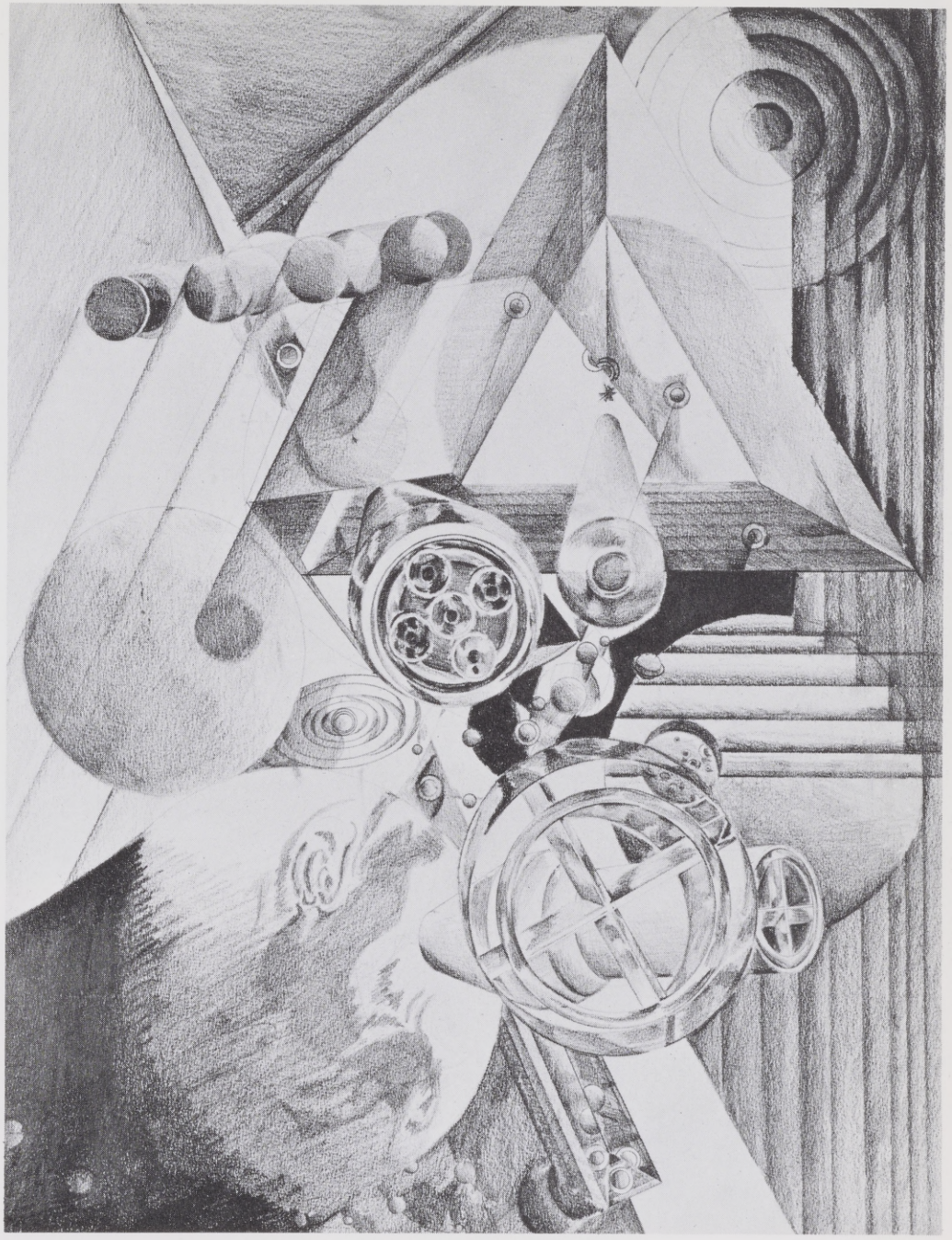



Etching by Dale Graf



Oil Painting by Charles Greer

Oil Painting by Michael Henderson



Drawing by Wilson Orr

Photograph by Hugh Harpole

Photograph by Grayson Mathews

Photograph by Grayson Mathews

Photograph by Hugh Harpole

Photograph by William Messer

Photograph by Ingeborg Gerdes

## *Faculty*

**Tom Akawie**
Painting. AB, MA, University of California, Berkeley. One-man shows: Bolles Gallery, S.F.; Berkeley Gallery, Berkeley; Comara Gallery, L.A.; Long Beach Museum; La Jolla Art Museum; S.F. Art Institute; David Stuart Gallery, L.A. Exhibited: University of California, Berkeley; Los Angeles County Art Museum; S.F. Museum of Art; Illinois Biennial; N.Y. World's Fair, American Express Pavillion; Hansen-Fuller Gallery, S.F.; Whitney Museum Annual.

**Jeremy Anderson**
Sculpture/Ceramics. Studied: S.F. Art Institute. One-man shows: Dilexi Gallery, S.F.; Stable Gallery, N.Y.; S.F. Museum of Art. Exhibited: Whitney Museum Annual, Illinois Biennial.

**Collingwood August**
Humanities. Teaching Diploma, 1946, Africa. Teaching Consultant with Projects Otherways. Freelance journalist in London.

**Dennis Beall**
Printmaking. BA, MA, S.F. State College. One-man shows: Richmond Art Center, S.F.; Hansen Galleries, S.F. Exhibited: Paris Biennial; 3rd International Triennial Exhibition of Graphics, Grenchen, Switzerland; Whitney Museum Annual; National printmaking shows at Brooklyn Museum, Oklahoma Art Center, Western Michigan University.

**James Broughton**
Filmmaking. BA, Stanford University. Lecturer: S.F. State College. Author of seven books, many plays, and the following films: Mother's Day; Adventures of Jimmy; Four in the Afternoon; Loony Tom; The Pleasure Garden; The Bed; Nuptiae; Positions. Film Festival Awards: Cannes, Venice, Edinburgh, Oberhausen, Yale, Ann Arbor, Brussels.

**Kathan Brown**
Printmaking. BA, Antioch College, Ohio; MFA, California College of Arts & Crafts. Studied: Central School of Art, London. One-man shows: Hansen Galleries, S.F.; San Francisco Museum of Art. Exhibited: Library of Congress, Washington, D.C.; Brooklyn Museum, Brooklyn, N.Y.; Graphic Arts USA exchange exhibition with Russia.

**Jerry Burchard**
Photography, Chairman. BFA, S.F. Art Institute. Exhibited: S.F. Museum of Art; Sun Gallery, S.F.; S.F. Art Institute, USA in Your Heart; Collection, Pasadena Art Museum; University of California, Davis, 1970; Pratt Institute, N.Y.C.

**John Collier, Jr.**
Photography. Studied: S.F. Art Institute, Guggenheim Fellowship. Farm Security Administration photographer; field worker in anthropology. Exhibited: Museum of Modern Art, Family of Man Exhibition.

**Richard Fraenkel Conrat**
Photography. AB, University of California. Studied: Reed College; S.F. Art Institute; Guggenheim Fellow 1968–69. One-man show, S.F. Museum of Art circulated by Western Association of Art Museums 1964–66. Design/consultant, Dorothea Lange Memorial Exhibition; The Paul Hassel Memorial Exhibit; "I see . . .", a children's photographic exhibit at the Oakland Museum.

**Richard Fiscus**
Humanities. BA, MA, University of California, Berkeley; graduate studies in sociology and education, Ohio State University. One-man shows (painting): Richmond Art Center; Gallery Reese Palley, S.F.

**Robert Fried**
Printmaking. MFA, S.F. Art Institute. Studied; N.Y.C. Community College; Cooper Union, N.Y.; Fulbright Scholarship, Spain. One-man shows: The Brata Gallery, N.Y.; East End Gallery, Mass.; El Bosco, Madrid; de Saisset, U. of Santa Clara; Galeria Van der Voort, S.F.

**Gerald Gooch**
Printmaking. Exhibited: M. H. De-Young Museum, S.F.; S.F. Legion of Honor; N.Y. Museum of Modern Art; Illinois Biannual; Marconi Gallery, Italy; Hansen-Fuller Gallery, S.F.; Esther Robles Gallery.

**Richard Graf**
Printmaking, Department Chairman. BFA, MFA, California College of Arts & Crafts. One-man shows: S.F. Museum of Art; Berkeley Gallery, S.F.; Cellini Gallery, S.F.; Richmond Art Center. Exhibited: Pennsylvania Academy, Philadelphia Print Club, Wichita Art Association, Richmond Art Center. Collections: Library of Congress, Achenbach Foundation for the Graphic Arts.

**Edward Guerrero**
Humanities. Studied: S.F. State College; Pasadena City College. Worked with Southern Media and National Education Television-Black Journal on films in Mississippi.

**David Hannah**
Painting. MFA, S.F. Art Institute. Studied: University of Oklahoma; Rice Institute. Exhibited: National Student Exhibition, State University College, New Palz, N.Y.; Dallas Museum of Fine Arts; Whitte Museum, San Antonio.

**Charles Harshbarger**
Humanities. BFA, S.F. Art Institute; MA, Stanford University.

**Julius Hatofsky**
Painting. Studied: Art Students League; Academie de la Grande Chaumier; Hans Hofman School. Represented by Egan Gallery, N.Y., and collection of the Whitney Museum. Recipient of a National Endowment for the Arts grant in 1967.

**Wally Hedrick**
Painting. BFA, S.F. Art Institute; graduate work, S.F. State College. One-man show: Balboa Gallery, Newport, California. Exhibited: Museum of Modern Art; S.F. Museum of Art. Prizes: 1963 Phelan Award, M.H. de Young Memorial Museum; Recipient of National Endowment for the Arts grant, 1968.

**Tom Holland**
Painting. Studied: University of California, Santa Barbara and Berkeley. Awarded Fulbright Fellowship. One-man shows: Wilder Gallery, L.A.; Hansen Gallery, S.F.; Robert Ekon Gallery, N.Y.; Neuendorf Gallery, Hamburg, Germany. Exhibited: Whitney Museum, N.Y.; Museum of Modern Art, N.Y.; L.A. County Museum; S.F. Museum of Art.

**Marge Horton**
Painting. MFA, S.F. Art Institute.

**Rodger Jacobsen**
Sculpture/Ceramics, Department Chairman. BFA, MFA, S.F. Art Institute. Studied at the College of Marin. One-man show: Dilexi Gallery, S.F. Exhibited: Kaiser Center; S.F. Museum of Art; S.F. Art Institute Annuals.

**Jack Jefferson**
Painting. Studied: University of Iowa; S.F. Art Institute. Rosenberg Traveling Fellowship. One-man shows: M.H. de Young Museum; Metart Gallery, S.F. Exhibited: Palace of the Legion of Honor, S.F. Poindexter Gallery, N.Y.; Stanford University; S.F. Museum of Art.

**Kenneth Lash**
Humanities, Department Chairman. BA, Yale University; MA, University of New Mexico; Fulbright Scholar, Universite de Lille, France. Rockefeller Foundation Grant, Latin America. Former editor, New Mexico Quarterly. Poems, stories, articles published in American Quarterly, Journal of Philosophy, Art Journal, The Explicator, Antioch Review, New Directions Annual.

**Alvin Light**
Sculpture/Ceramics. BFA, MFA, S.F. Art Institute. One-man shows: Dilexi Gallery, S.F., L.A.; M.H. de Young Museum, S.F.; Exhibited: Whitney Museum; Staempfli Gallery, N.Y.; Chicago Art Institute; Jefferson Gallery, Washington, D.C. Recipient of National Endowment for the Arts grant, 1967. Collections: Chicago Art Institute; S.F. Museum of Art.

**Lenny Lipton**
Filmmaking. BA, Cornell University. Researcher, Life Magazine; editor, Popular Photography; songwriter (ASCAP); former film critic Berkeley Barb; former columnist Berkeley Tribe; many prizes in film festivals; author of The Independent Filmmaker's Guide to be published by Harper & Row; married to Diane Julie.

**Margery Mann**
Photography. BA, Goucher College; Graduate work, University of Chicago. One-man shows: University of California, Davis; E.B. Crocker Gallery, Sacramento; Toren Gallery, S.F.; "Photography at Mid-Century," Eastman House. Scientific photographer, University of California, Davis.

**Fred Martin**
Director, College of the S.F. Art Institute. BA, MA, University of California, Berkeley.

**Bruce McGaw**
Painting, Department Chairman. BFA, California College of Arts & Crafts. One-man shows: Distel Gallery, Trinity University, San Antonio. Exhibited: S.F. Museum of Art; M.H. de Young Museum, S.F.; Palace of the Legion of Honor, S.F.; Richmond Museum; Oakland Museum; Santa Barbara Museum.

**Richard Miller**
Humanities. BA, Ohio State University; MA, Claremont Graduate School; PhD University of California, Berkeley; graduate work, The University of Paris. Formerly foreign correspondent and free lance writer. Author, Amerloque, a novel, 1966; ordained in the Universal Life Church, 1969.

**John Milligan**
Humanities. AB, Dartmouth College; MA, University of California, Berkeley. Author, Studies for a Novel (Experience), Nature of the Creative Act.

**Raymond Mondini**
Humanities. BA, S.F. State College; advanced study, University for Foreigners, Perugia, Italy; MA, S.F. State College.

**Geer Morton**
Humanities. BFA, S.F. Art Institute; MA, S.F. State College. Formerly Director, Southern Media Film Program, Jackson, Mississippi. Painter and filmmaker.

**Victor Moscoso**
Printmaking. BFA, Yale University. Studied: Cooper Union, N.Y.; S.F. Art Institute. Exhibited: Peirson Gallery, New Haven; Bolles Gallery, S.F.; Gallery Da Silva, Santa Barbara.

**Robert Nelson**
Filmmaking, Department Chairman. BA, S.F. State College; MFA, Mills College. Film purchases: Oberhausen Film Archive, Museum of Modern Art, Brussels Film Archive, Vienna Film Archive, Smithsonian Institute.

**Manuel Neri**
Sculpture/Ceramics. Studied: California College of Arts & Crafts; S.F. Art Institute. One-man shows: Dilexi Gallery, S.F.; Quay Gallery, S.F.; S.F. Museum of Art. Recipient of National Foundation for the Arts grant.

**Joseph Oddo**
Painting. MFA, S.F. Art Institute. Studied: University of Richmond, Va.; Illinois Institute of Technology. Exhibited: S.F. Art Institute 80th Annual; Richmond Art Center Annual; Stanford University Invitationals; Felix Landau Gallery, L.A.; Richard White Gallery, Seattle.

**Zeese Papanikolas**
Humanities. BA, S.F. State College; MA, Stanford University. Studied: Kenyon College; University of Utah. Wallace Stegner fellowship in creative writing at Stanford. Currently working on a novel, The Lamb's Head.

**James Reineking**
Sculpture/Ceramics. BFA, MFA, S.F. Art Institute. One-man shows: Montana State University; Eastern Montana College; S.F. Institute of Art; Quay Gallery, S.F. Exhibited: Northwest Annual, Seattle; 85th S.F. Museum Annual; 15th Annual Richmond Sculpture Exhibit; Whitney Museum Sculpture Annual; Phyllis Kind Gallery, Chicago.

**Art Rogers**
Photography. Studied: Southern Short Course, Charlotte, No. Carolina; No. Carolina State College. Freelance work since 1963 for (among others): UPI, AP, Life Magazine, Sports Illustrated, ABC, etc. Numerous advertising commissions. Posters. Exhibited: Sun Gallery, S.F.

**Henry Rollins**
Sculpture/Ceramics. MFA, Rhode Island School of Design. Exhibited: Annual Exhibitions of Northwest Artists, Seattle Art Museum; American Academy in Rome 1965–66; Museum of Contemporary Crafts, N.Y.; 1968 Whitney Museum Annual; Human Concern exhibition, Whitney Museum, 1969; New England Artists at Silvermine, New Canaan, Conn., 1967.

**Anne Severson**
Humanities. AB, Hunter College, N.Y.; MA, Columbia University; postgraduate studies, University of California, Berkeley. Partner, Waterfall Film Co. Exhibited: Oakland Museum.

**Richard Shaw**
Sculpture/Ceramics. BFA, S.F. Art Institute. Studied: Alfred University; Orange Coast College. Exhibited: Museum of Contemporary Crafts, N.Y.; Boston Society of Arts and Crafts; Dilexi Gallery, S.F.

**Stephen Scott Sokol**
Photography. BFA, S.F. Art Institute.

**Blair Stapp**
Photography. BA, University of Wisconsin. Formerly on the staffs of Edward Steichen and Milton Halberstadt. Acting Film Director, KQED.

**Jay Stattman**
Humanities. BA, University of Missouri; graduate work, S.F. State College; doctoral candidate, S.F. Academy of Asian Studies. Extensive training in Encounter/Sensitivity Methods, Group Facilitator, 1964–Present. Past President, Encounter Institute, S.F.

**Jack Stauffacher**
Printmaking. Studied: San Mateo Junior College; Fulbright Scholar in Italy. Formerly Director of New Laboratory Press and Assistant Professor of Typographic Design, Department of Graphic Arts, Carnegie-Mellon University; Former Typographic Director, Stanford University Press; Owner, the Greenwood Press, S.F. Awards: American Institute of Graphic Arts, Fifty Books of the Year.

**Norman Stiegelmeyer**
Painting. BFA, MFA, S.F. Art Institute. Studied: Academy of Art, Nuremberg, with a German government grant. One-man shows: Richmond Art Center; New Mission Gallery; Quay Gallery, S.F. Exhibited: California Palace of the Legion of Honor; Frankische Gallery, Nuremberg; Felix Landau Gallery, L.A.; S.F. Museum of Art; Institute of Contemporary Art, Philadelphia; Whitney Museum, N.Y.

**Gunter Troche**
Printmaking. PhD, University of Munich. Director of Achenbach Foundation for Graphic Arts; former Director of the Germanic National Museum, Nuremberg. Author of several books and articles on the history of art.

**Robert Trupin**
Humanities. BA, Economics, Brooklyn College; AB, Physics, and PhD candidate, University of California, Berkeley. Formerly teaching assistant, Washington University, St. Louis; systems engineer, Mellonics, Inc., Sunnyvale; research associate, University of California, Berkeley. Articles in Journal of Experimental Biology.

**Leo Valledor**
Painting. Studied: S.F. Art Institute. One-man shows: Dilexi Gallery, S.F.; Graham Gallery, N.Y. Exhibited: Walker Art Center, Minneapolis; Park Place Gallery, N.Y.; Bykert Gallery, N.Y.; Dallas Museum of Art; Institute of Contemporary Art, Philadelphia; Massachusetts Institute of Technology.

**Ben Van Meter**
Filmmaking. BA, Film-poetry at S.F. State College. Completed several films among which are The Poon Tang Trilogy; Up Tight (first prize Ann Arbor Festival); San Francisco Trips Festival, an Opening. Helped found Canyon Cinema, Inc. where he is now director.

**John Vieira**
Filmmaking. BA, drama, S.F. State College; ET, Heald Engineering College. Formerly technician in Time & Frequency for Hewlett Packard Co. Performed at Morrison Planetarium; Richmond Art Center; S.F. Art Institute. Moog engineer and composer for two years.

**Carlos Villa**
Painting. BFA, S.F. Art Institute; MFA, Mills College. One-man shows: Poindexter Gallery, N.Y.; S.F. Art Institute; Sacramento State College; Richmond Art Center, 1970. Exhibited: S.F. Art Institute; S.F. Museum of Art; Goldowski Gallery, N.Y.; California Palace of the Legion of Honor; Bolles Gallery, S.F.

**Shane Weare**
Printmaking. A.R.C.A. Royal College of Art, London. Previously taught at Central School of Art, London and University of California, Santa Barbara. Collections: British Museum, Brooklyn Museum, Library of Congress, Chicago Art Institute, Boston Museum of Fine Art. Exhibited: British Bienniale; New York State Fair; California Society of Etchers; L.A. Printmakers (purchase award).

**William Whitman**
Humanities. BA, English, Stanford, Oxford, Wesleyan; MA, University of Paris. Writer and translator from French and German.

**Franklin Williams**
Painting. BFA, MFA, California College of Arts and Crafts. Exhibited: S.F. Museum of Art; Oakland Art Museum; Richmond Art Center; 1968 Whitney Annual; Arleigh Gallery, S.F.; Phyllis B. Kind Gallery, Chicago; Ester Robles Gallery, L.A. Awards: Ford Foundation Grant; National Endowment for the Arts.

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# Application for Admission to the San Francisco Art Institute

*Students Applying for 8 or More Units Each Session*

San Francisco Art Institute
800 Chestnut Street
San Francisco, California 94133
Telephone (415) 771-7020

*Miss*
*Mr*
*Mrs*

*last* *first* *middle or maiden*

Address

*home or permanent* *city* *state* *zip*

*Mailing address* *(if different)* *city* *state* *zip*

Date of Birth

Place of Birth

Citizenship

Foreign Students

*Visa Status*

Education

Secondary School from which Graduated

*name*

*city* *state*

Date of Graduation

Military information

Draft Classification

Veterans Service Number

Applying for Entrance in

Fall 19

Spring 19

8–12 units

12 or more units

Degree BFA MFA Special

**Major Field of Interest:**

Painting

Sculpture/Ceramics

Printmaking

Photography

Filmmaking

**Colleges**

| *name* | *state* | *date attended* | *date graduated* |
|---|---|---|---|
| *name* | *state* | *date attended* | *date graduated* |
| *name* | *state* | *date attended* | *date graduated* |
| *name* | *state* | *date attended* | *date graduated* |

Art Schools (including San Francisco Art Institute):

Travel:

Work Experience:

*Foreign Students:*

If you are accepted for admission, the College will send you a Certificate of Eligibility which must be completed and returned to the Registrar six months before date of registration. Write the name and address of your United States sponsor in the space below:

Sponsor's Name:

Address:

*street* *city* *state* *zip*

*Important:*

The $15.00 application fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Registrar. (See Page 4)

Upon acceptance the student is required to make a deposit of $75.00 which will be applied to the tuition only for the semester accepted. This is a non-refundable tuition payment.

In signing this application, I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature: Date:

**Be sure to fill out pages 55-56 and include with Application.**

## San Francisco Art Institute

Name _____ Date _____

*last* *first* *middle or maiden*

Please use this sheet for a letter describing at least one year of your life experience beyond high-school graduation, including college, work, travel, military service, or whatever. Please type, if possible, and *return the statement with your application.*

### Admission Information for Fall Semester 1971

| | |
|---|---|
| March 1, 1971 | Last day to receive applications. Applications must be completed by March 10 to qualify for consideration. |
| Mid-April, 1971 | Notification to applicants. |
| May 1, 1971 | Applicants reply date. Those who wish to avail themselves of the Option to Appeal must also reply. |
| Early July, 1971 | Meetings of Admissions Committee to review Appeals. |

### Spring Semester 1971

| | |
|---|---|
| *Early Registration* —Jan. 25-29 | Continuing, fulltime students |
| *Registration* | |
| February 2, Tuesday | Graduates, *9 a.m.*<br>Freshmen, fulltime, new, *10–12 (noon)*, *1–4 p.m.* |
| February 3, Wednesday | Transfer, fulltime, new. Special, fulltime, *9–12 (noon)*<br>Re-entering, fulltime, *1–4 p.m.*<br>Evening and Saturday, *6–9 p.m.* |
| February 4, Thursday | Part-time day, *9–12 (noon)*<br>Evening and Saturday, *6–9 p.m.* |
| February 6, Saturday | Evening and Saturday, *10–12 (noon)* |

### Classes Begin

| | |
|---|---|
| February 8, Monday | Day and evening, *8 a.m.* |
| February 15, Monday | Washington's Birthday recess. Academic and Administrative holiday. |
| February 19, Friday | Last day for adding classes, *4 p.m.* |
| March 5, Friday | Last day for dropping classes, *4 p.m.* |
| March 19, Friday | Last day for removing incomplete grades, *4 p.m.* |
| March 29–April 2 | Mid-semester grading period |
| April 9, Friday | Scholarship applications due |
| April 11–April 18 | Spring recess |
| April 24, Saturday | Faculty Review of Honors program completed. |
| April 29, Thursday | Graduate applications close for Fall 1971, *4 p.m.* |

### Early Registration for Fall 1971

| | |
|---|---|
| May 5–14 | Continuing, fulltime.<br>A seventy-five dollar non-refundable tuition deposit is required. Tuition is due in full on or before September 17. Class space will not be held after that date if tuition is not paid. |
| May 29, Saturday | Classes end, *4 p.m.* |
| May 31, Monday | Memorial Day recess, Academic and Administrative holiday. |
| June 1, 2, 3 | Spring semester final examinations. |

### Commencement

June 6, Sunday, 3 p.m.

### Admission Information for Spring Semester 1972

| | |
|---|---|
| July 1, 1971 | Last day to receive applications. Applications must be completed by July 10 to qualify for consideration. |
| Mid-August, 1971 | Notification to applicants. |
| September 1, 1971 | Applicants reply date. Those who wish to avail themselves of the Option to Appeal must also reply. |
| Mid-November, 1971 | Meetings of Admissions Committee to review Appeals. |

A semester is 15 weeks in length. Classes meet six days a week, Monday through Saturday. A summer session is five weeks in length. Classes meet five days a week, Monday through Friday.

Miss Bonnie McClintock
150 Joice Street
SF, Ca 94108

*San Francisco Art Institute*
*800 Chestnut Street*
*San Francisco, California 94133*
*Telephone (415) 771-7020*

**First Class**